

Mus. ms.

40293

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2

Ann. ms. 40293

This image shows a blank, lined page from a notebook. The page is cream-colored with horizontal ruling lines. A vertical margin line is present on the left side, creating a narrow left margin. The page is otherwise empty of any writing or markings.

4023

101213

Im Grimby'schen Verleger in Leipzig

Graves CANONS

Abt. 1. 3. 4.

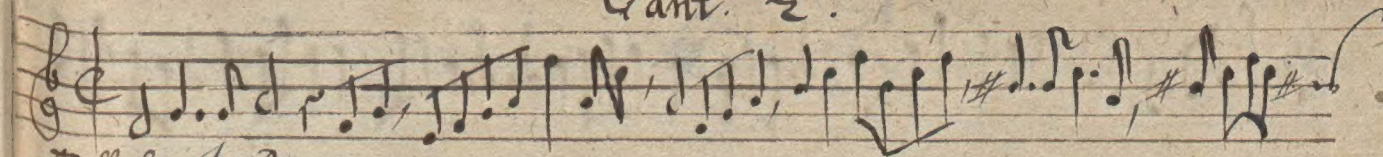
Handwritten musical notation for the first system of 'Graves Canons'. It includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation consists of several staves with notes, rests, and bar lines. There are also some handwritten annotations and corrections.

Handwritten musical notation for the second system of 'Graves Canons'. It includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation consists of several staves with notes, rests, and bar lines. There are also some handwritten annotations and corrections.

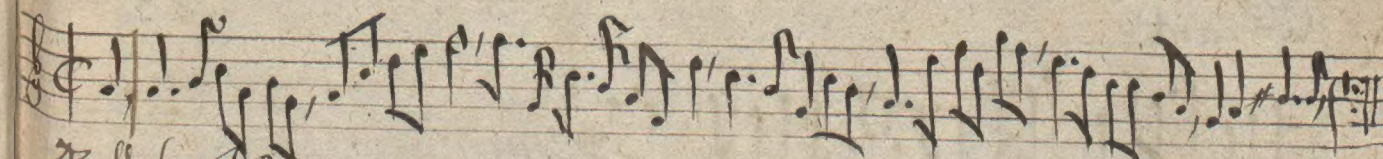
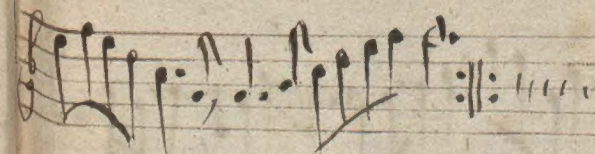
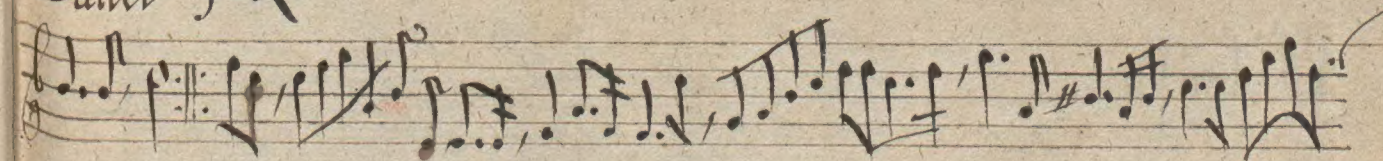
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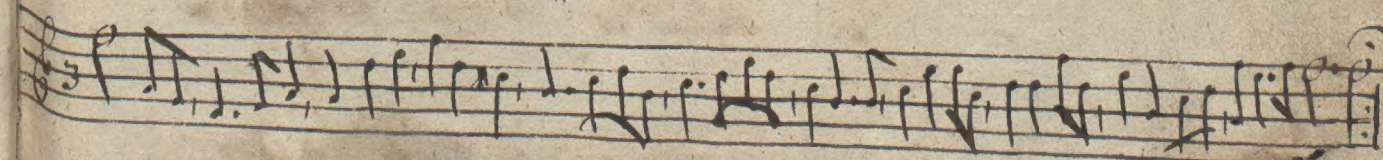
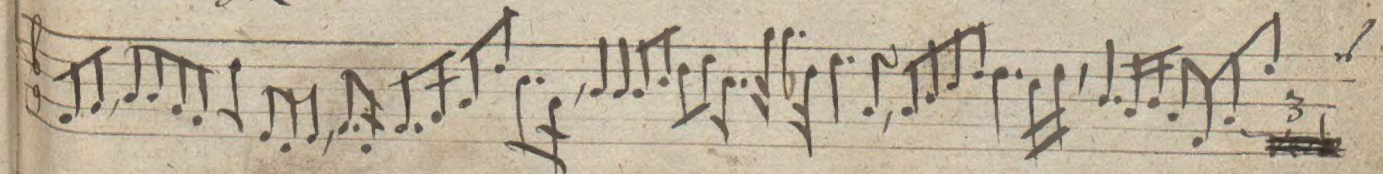
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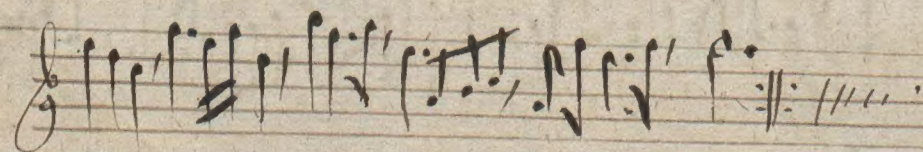
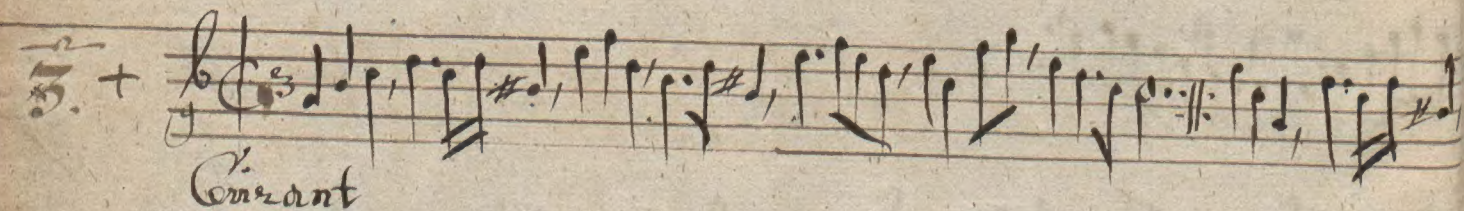
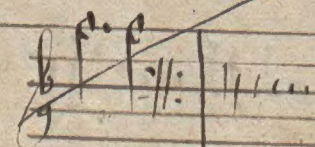
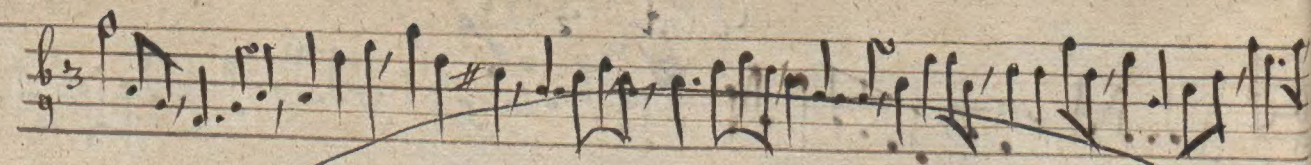


Ballet f. R.

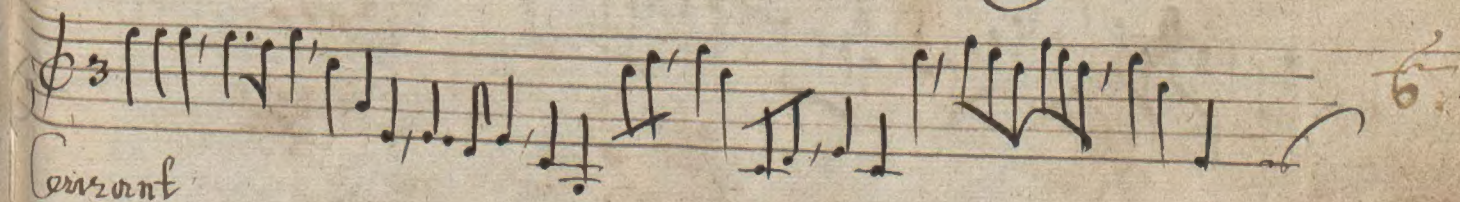
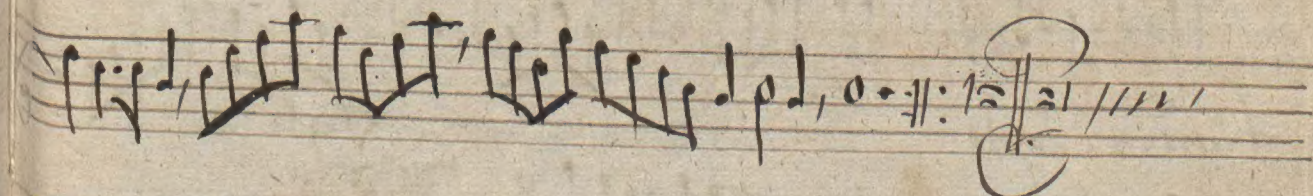
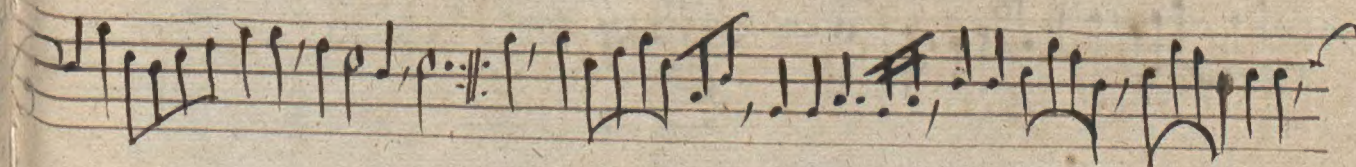
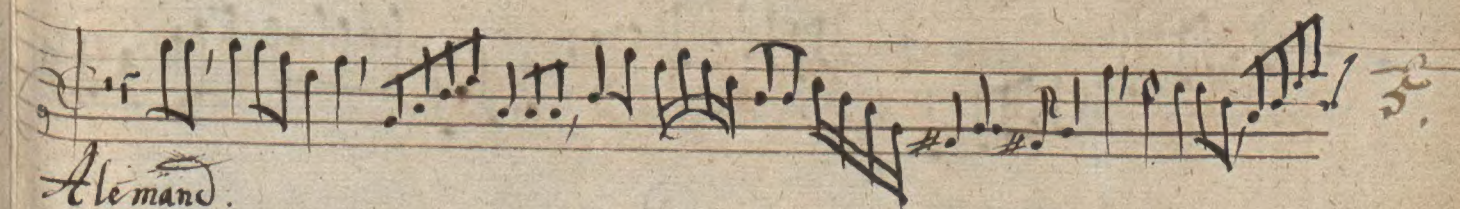


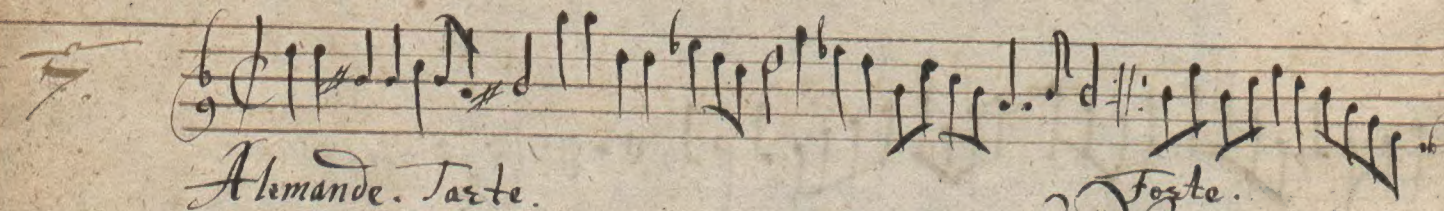
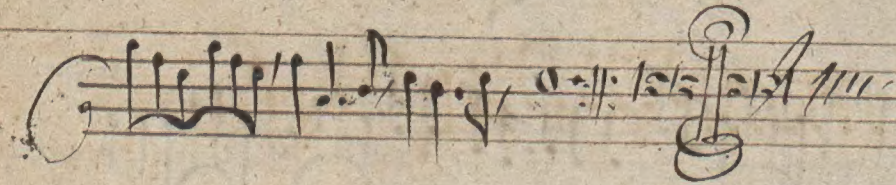
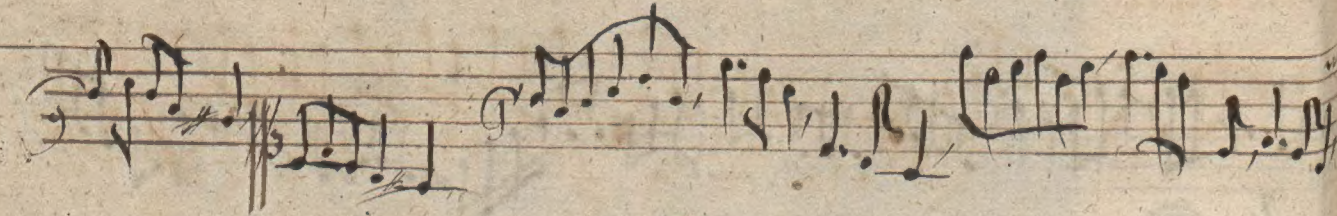
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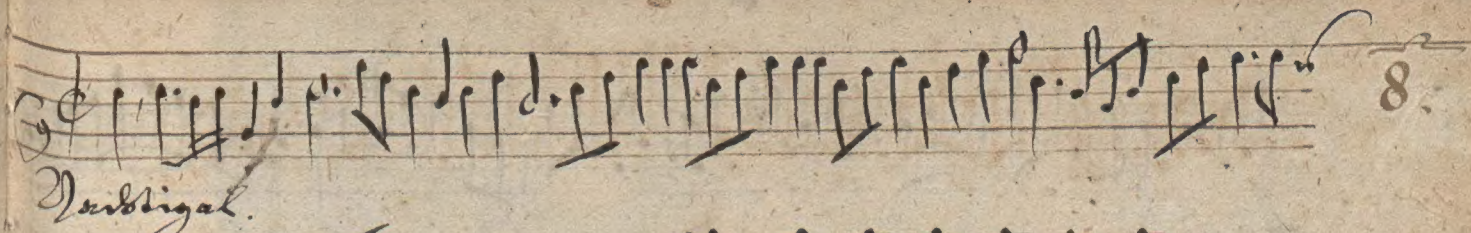
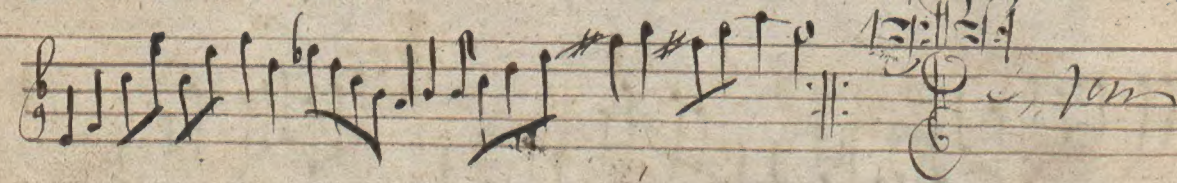


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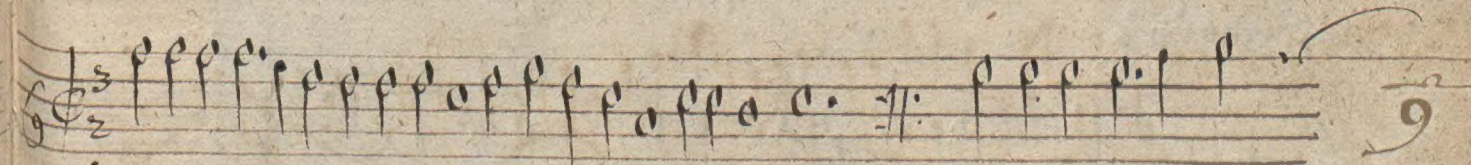
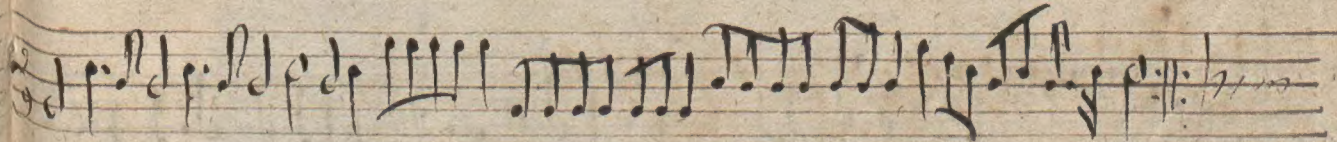
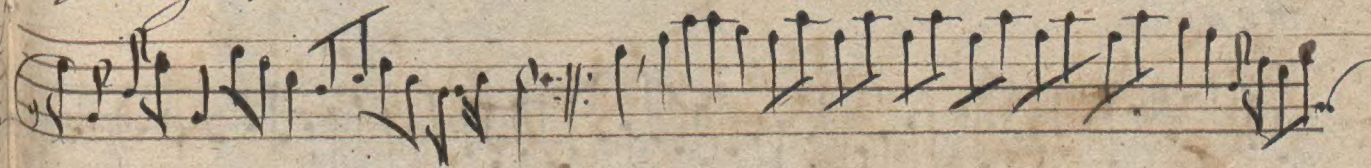




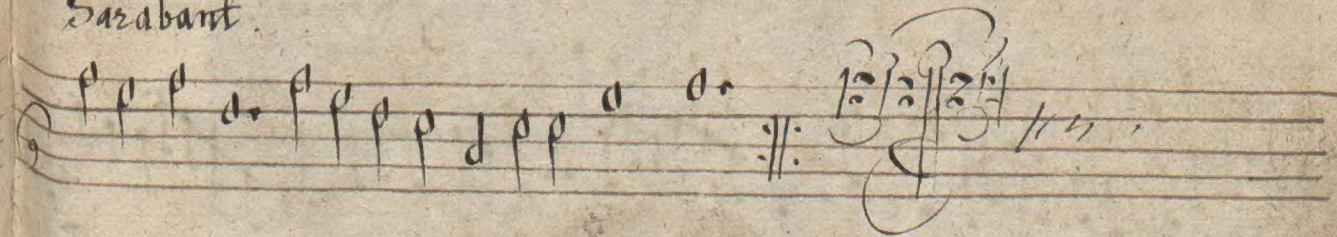
Alemanche. Tarte.



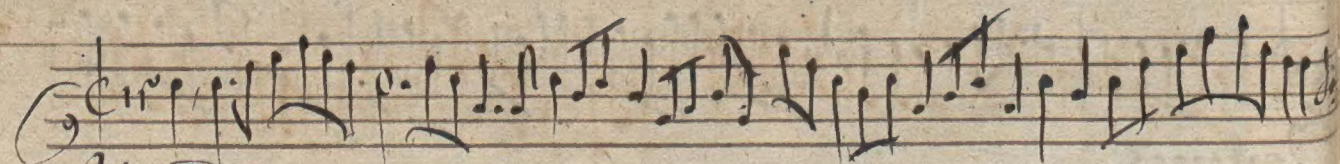
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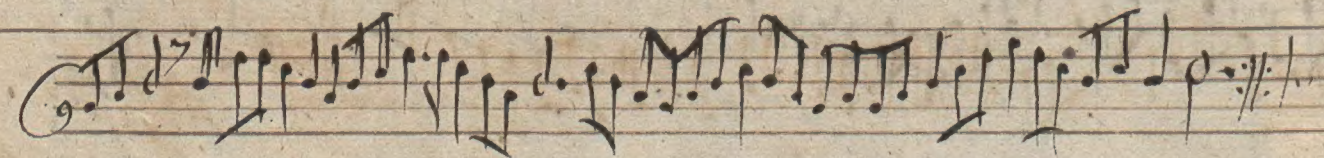
Saraband.



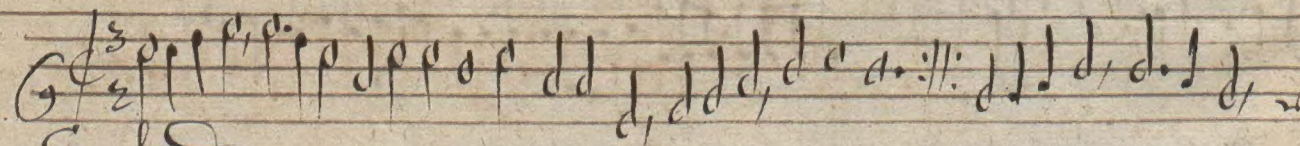
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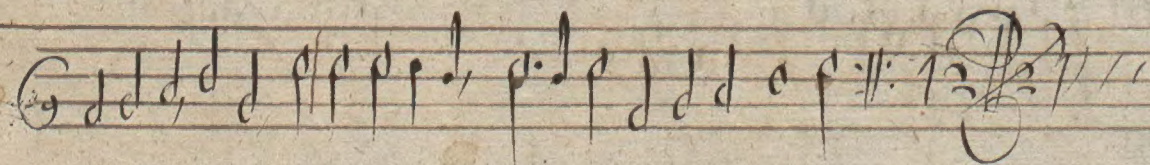
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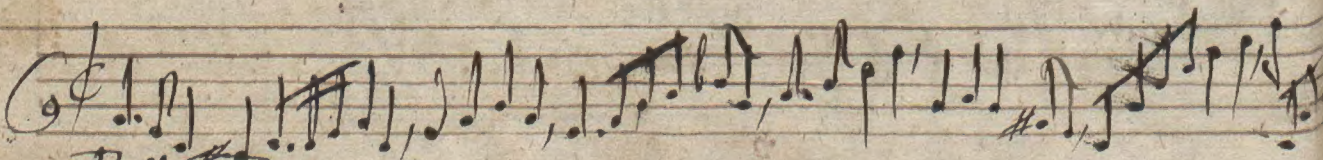
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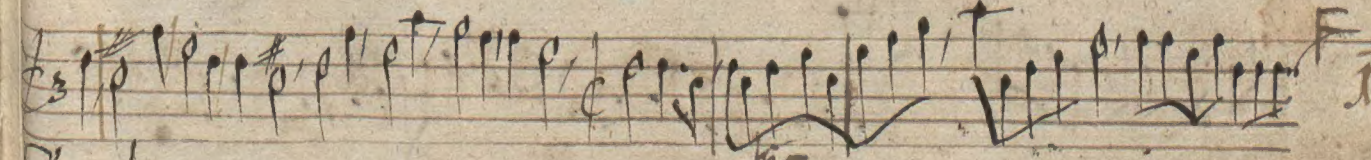
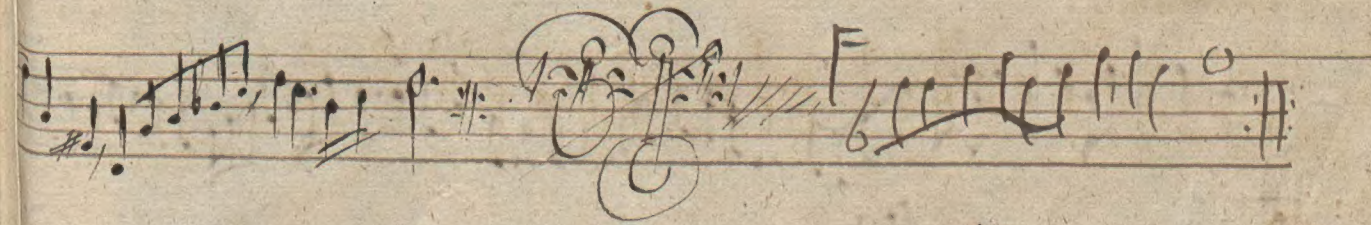
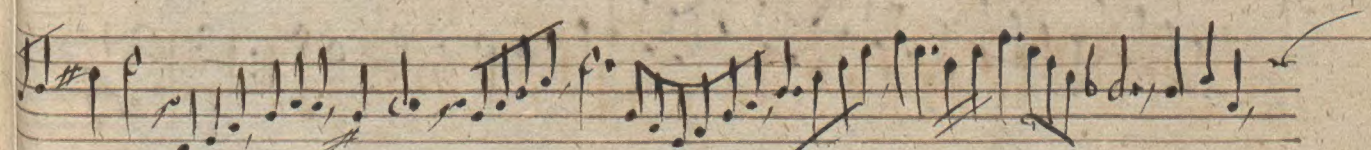
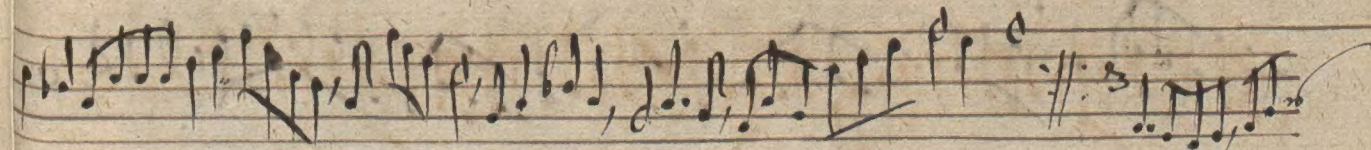
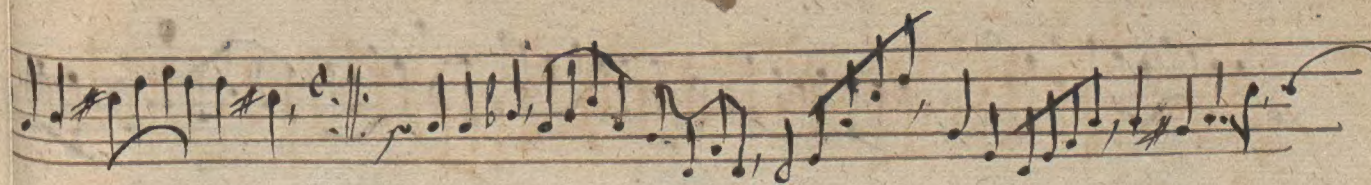
Sarabanda



12. +

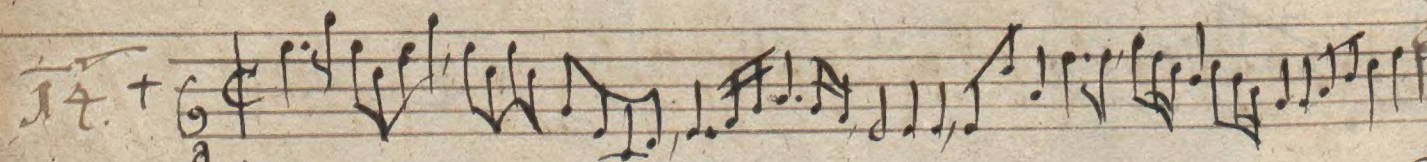
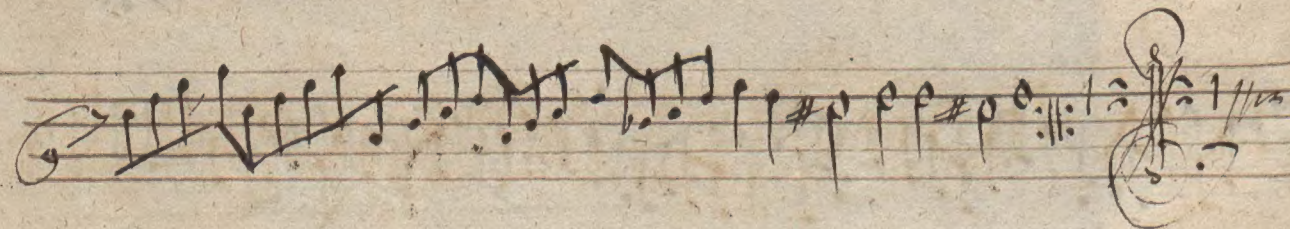
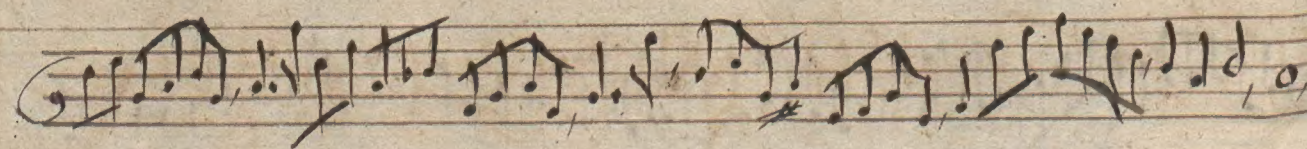
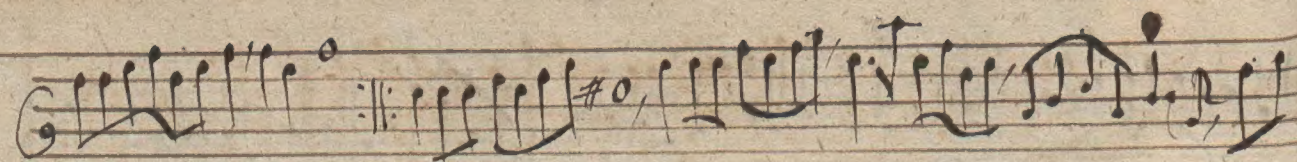


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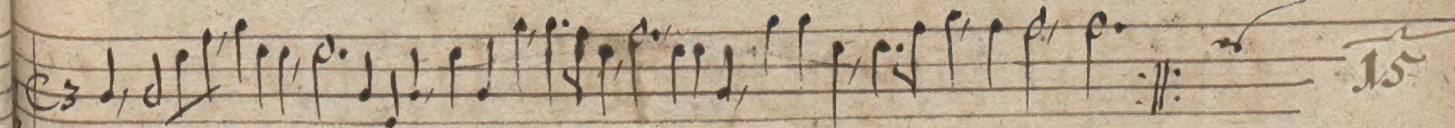
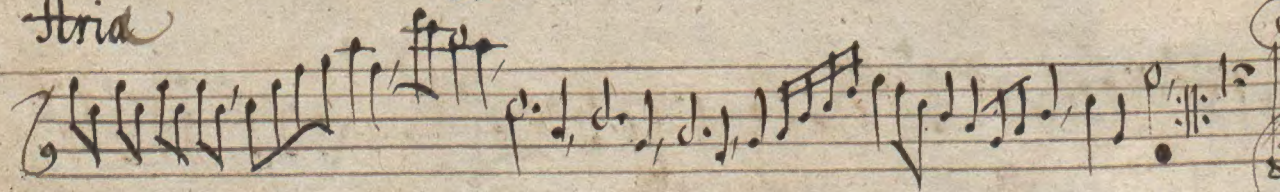


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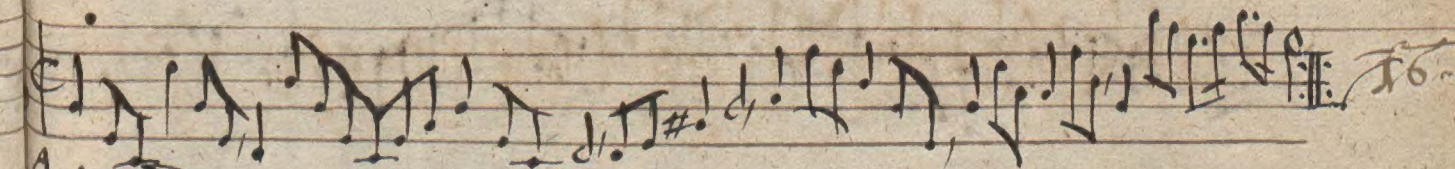
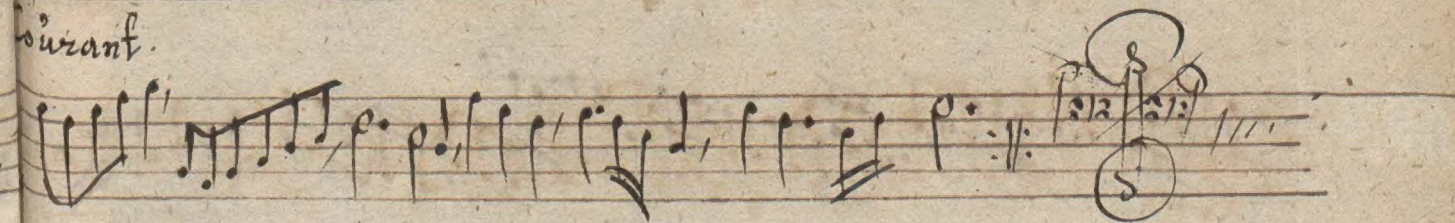
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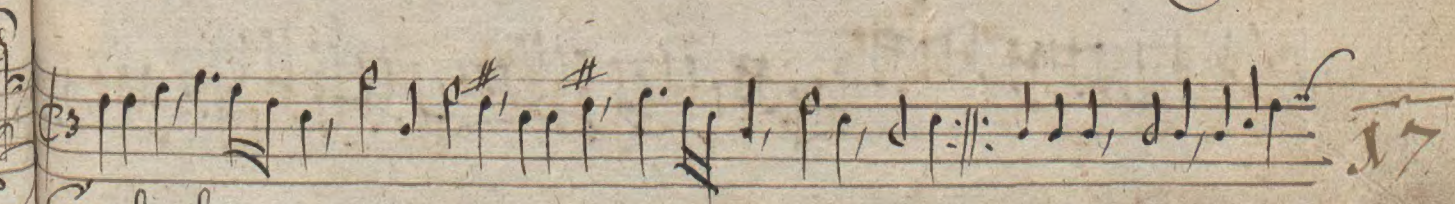
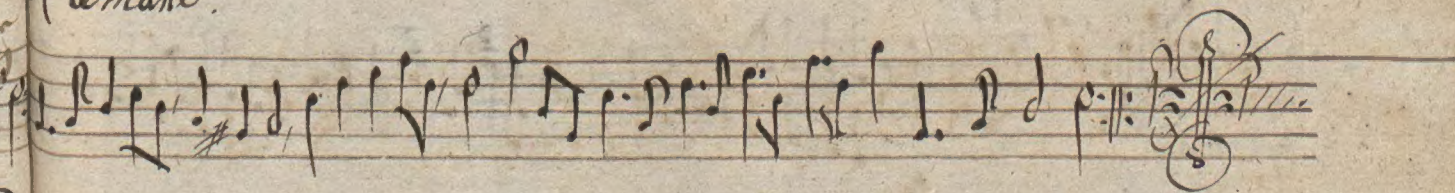
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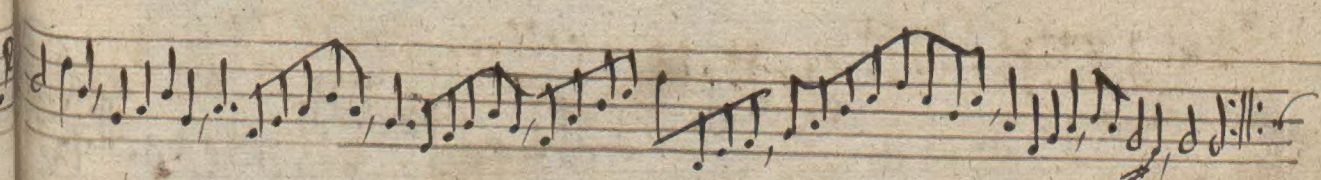
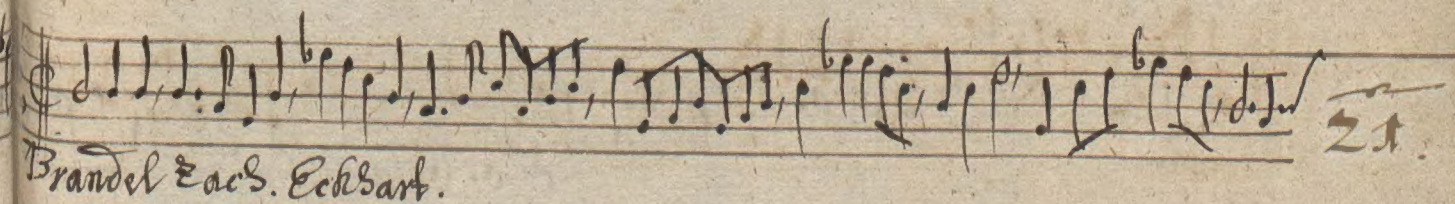
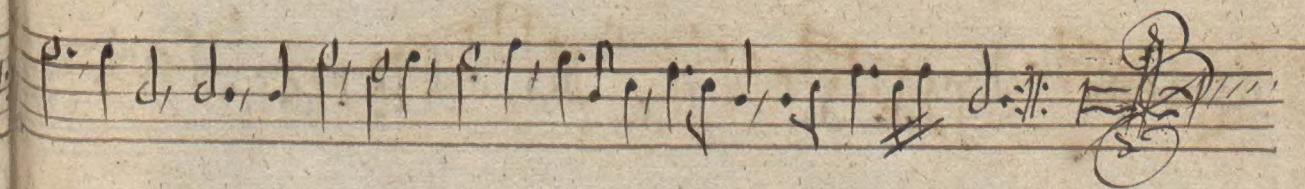
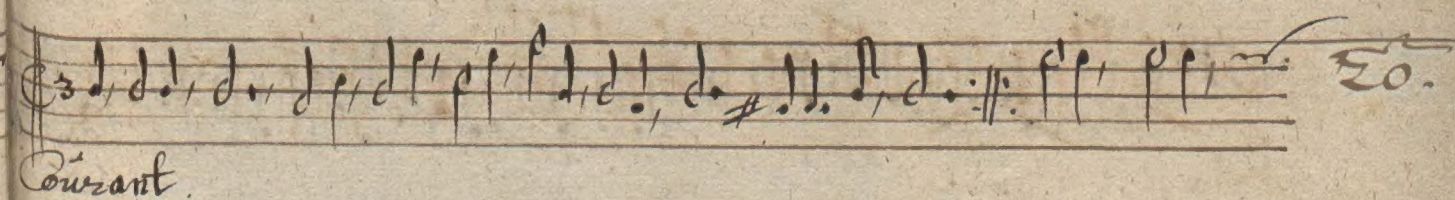
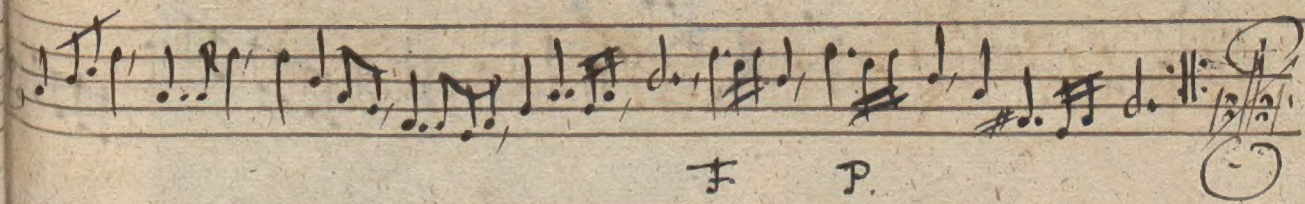
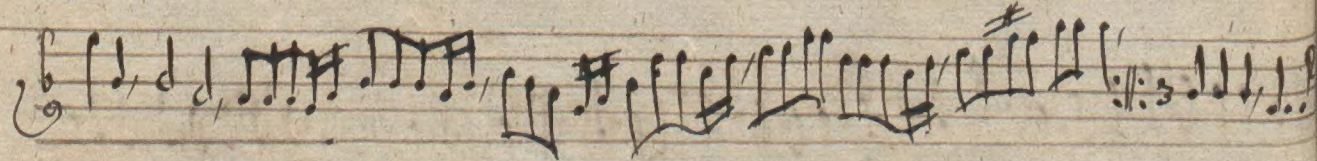
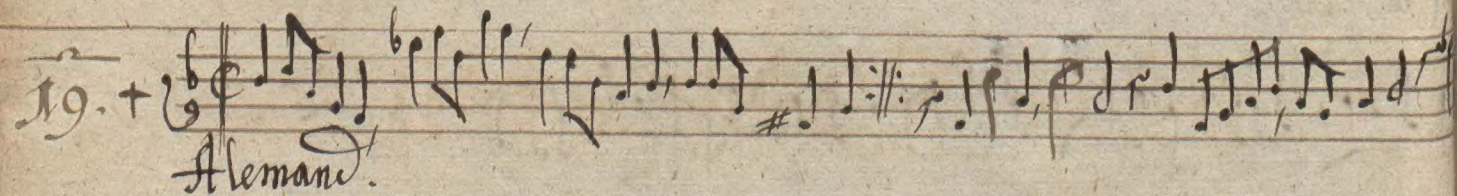
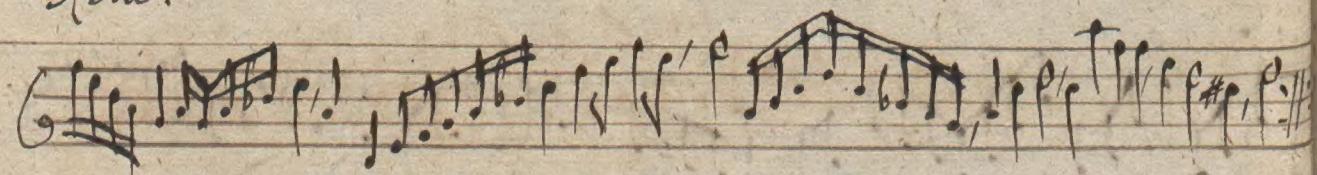
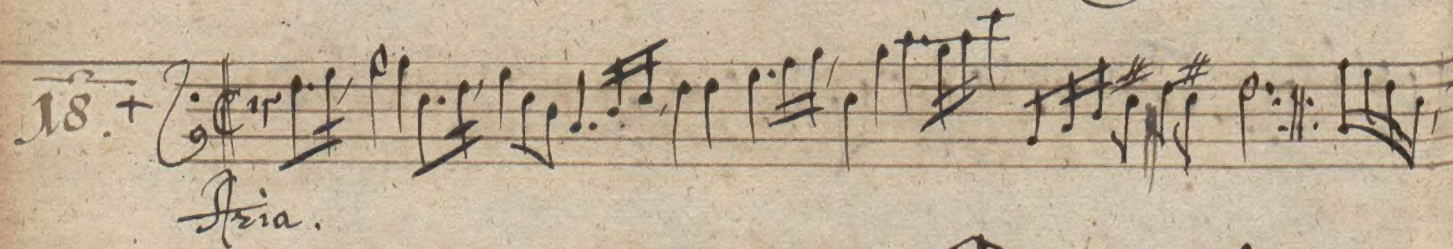
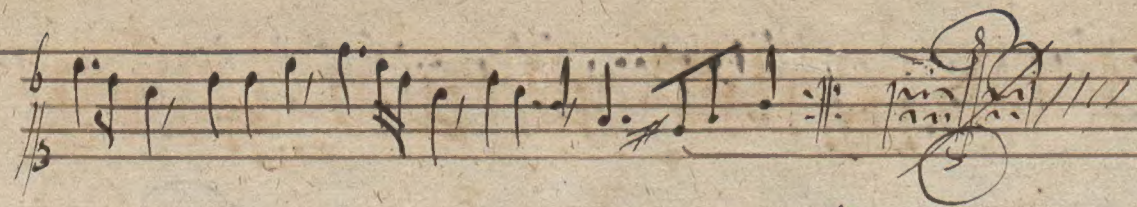
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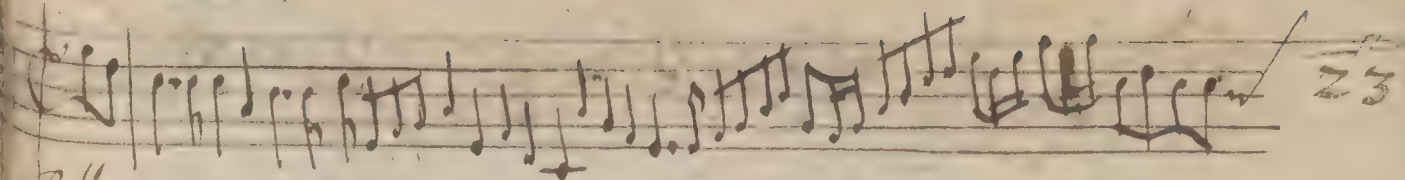
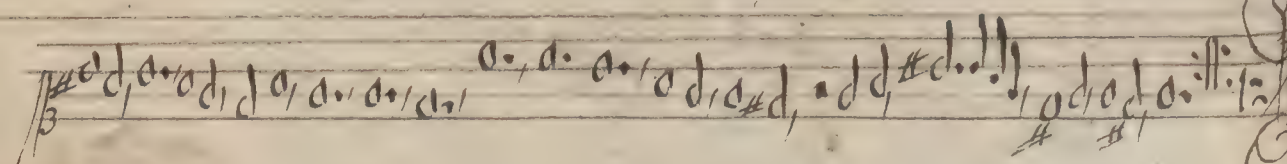
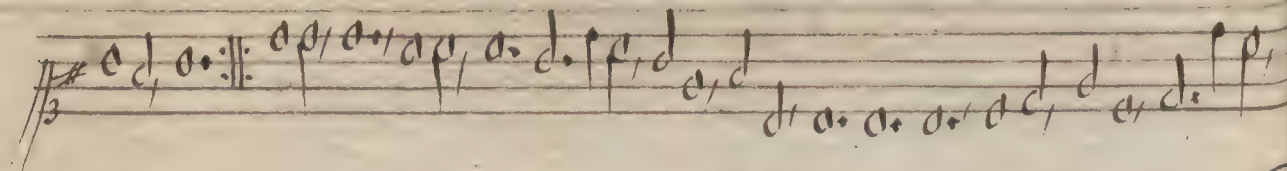
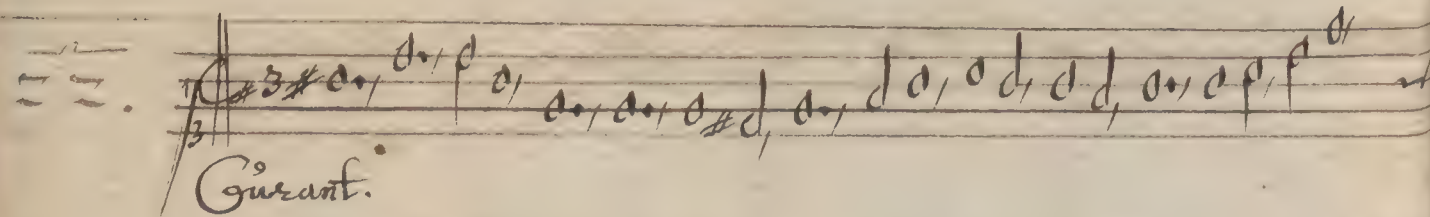
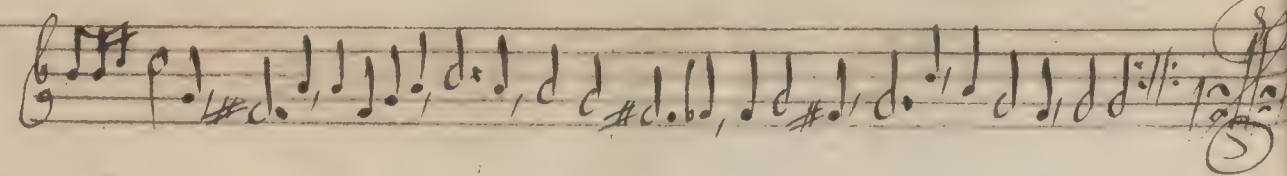


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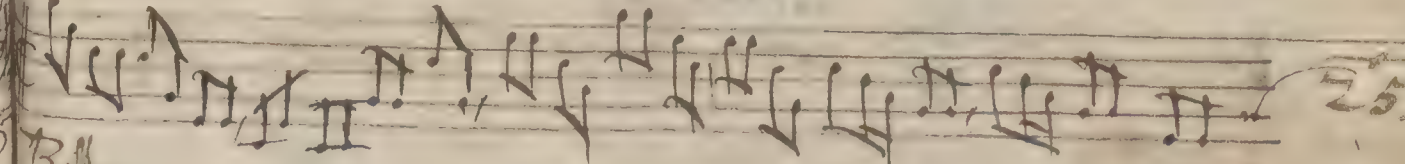
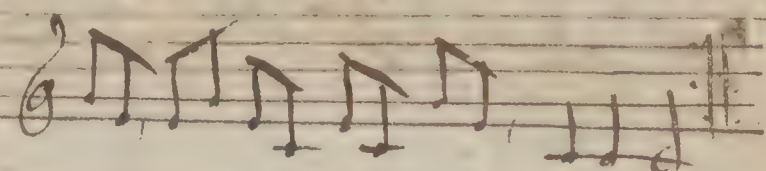
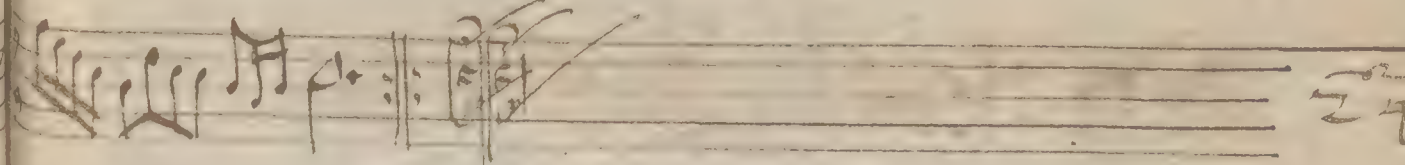
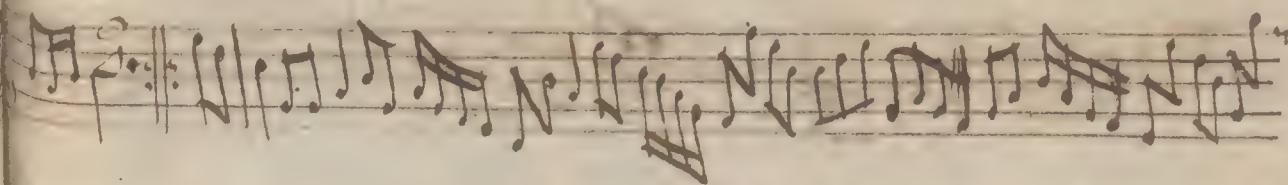


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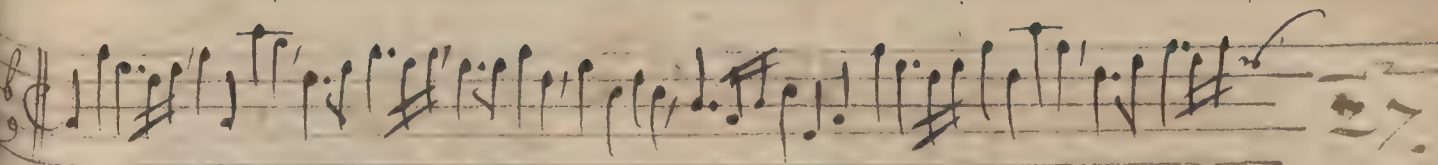
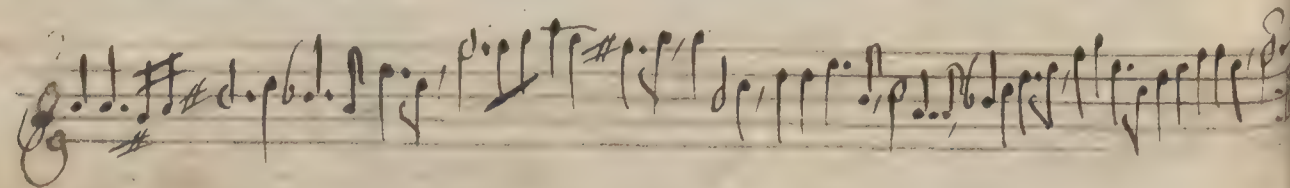
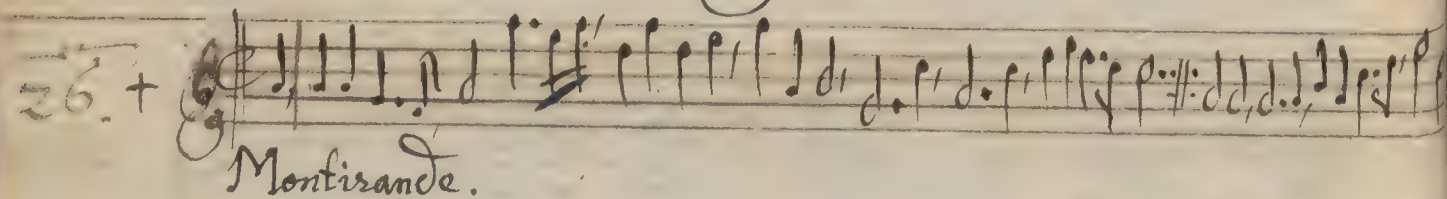
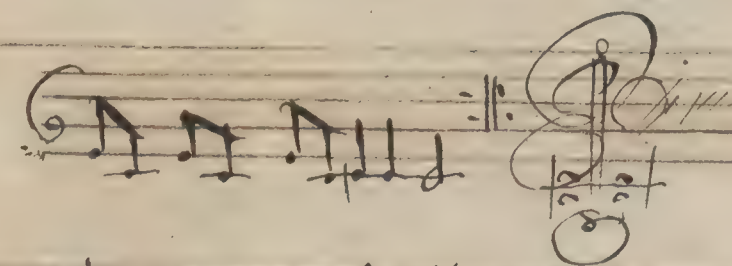
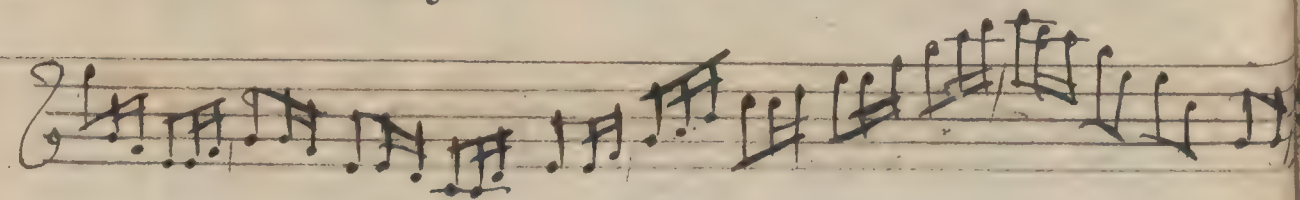
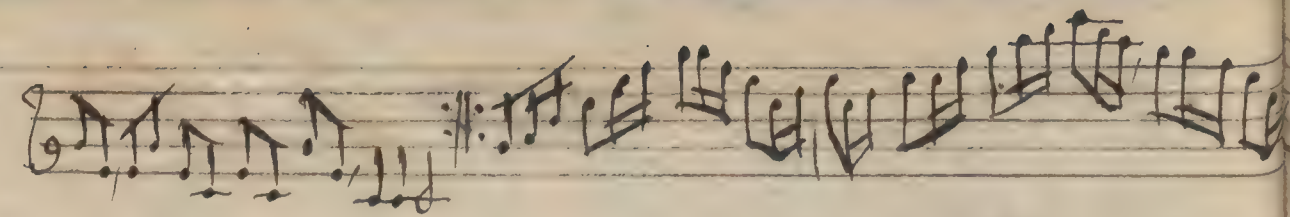




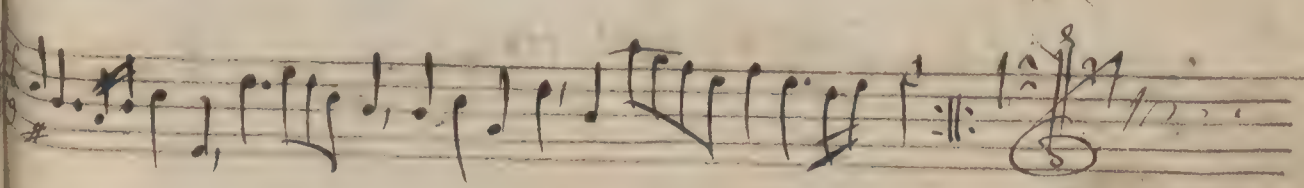
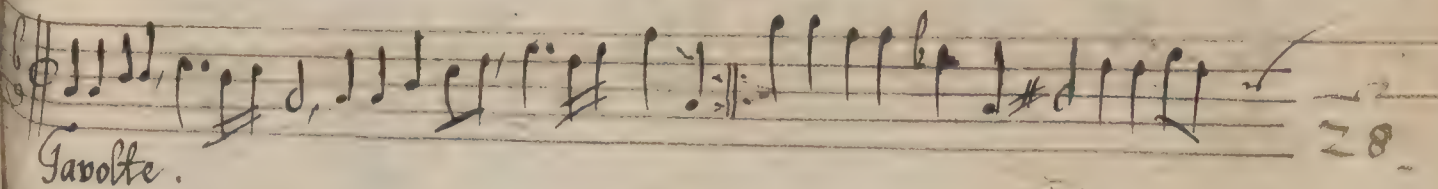
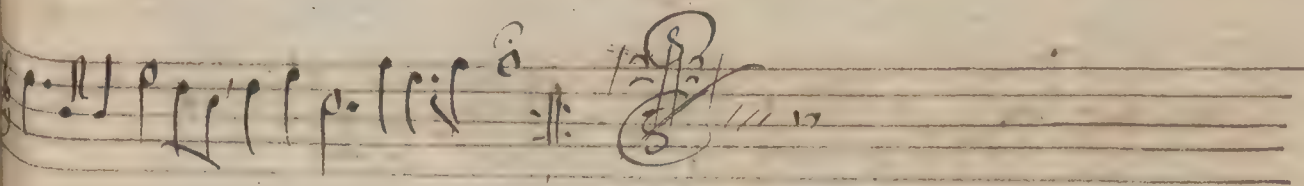
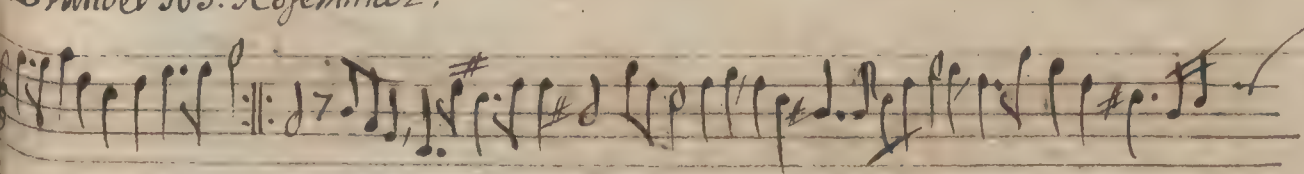
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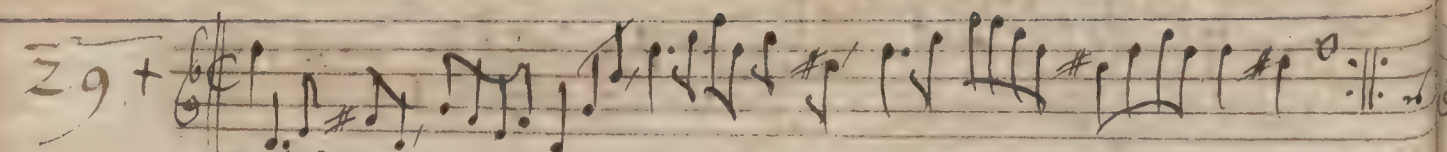


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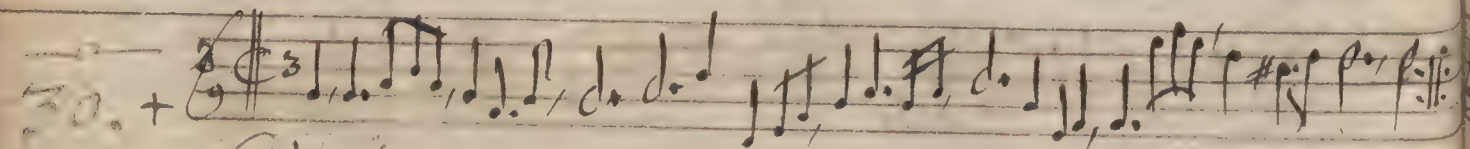
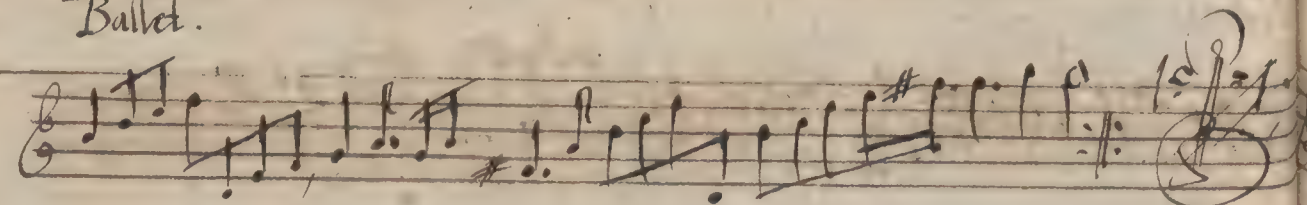


Brandel Jos. Rosenmiller.

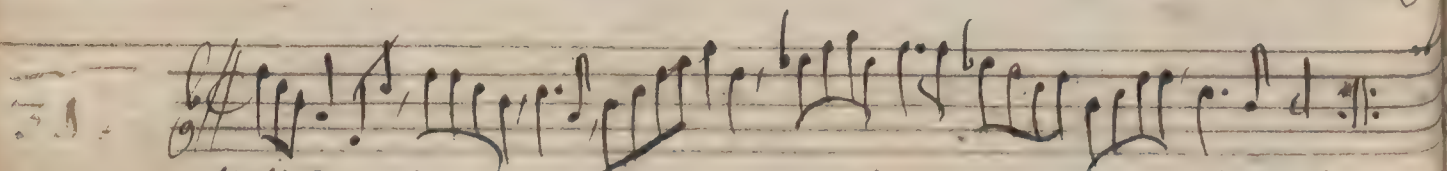
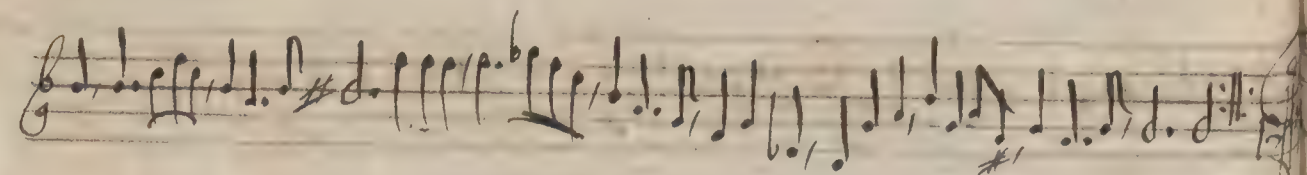




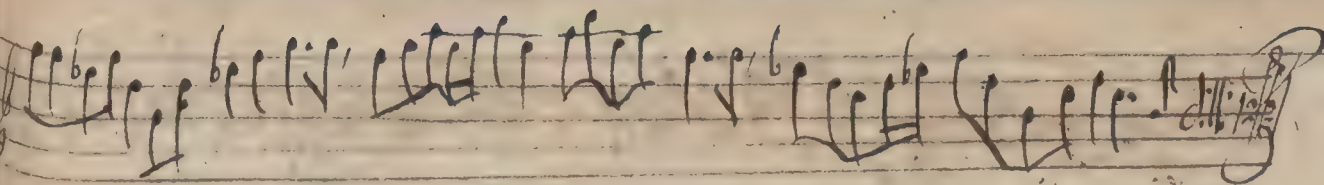
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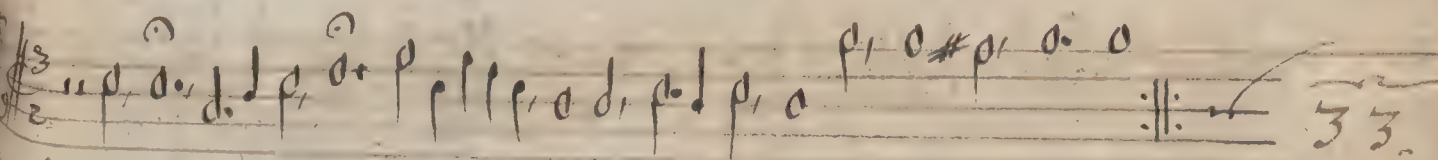
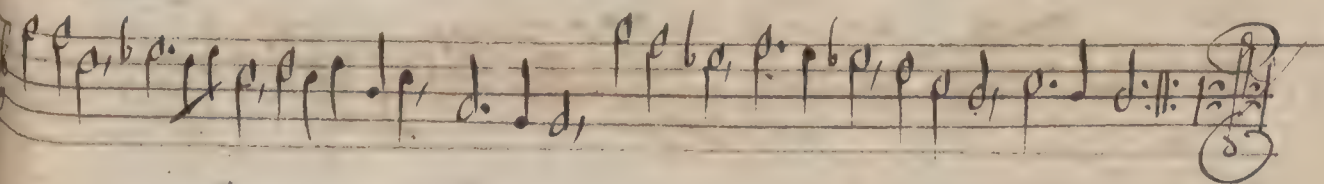
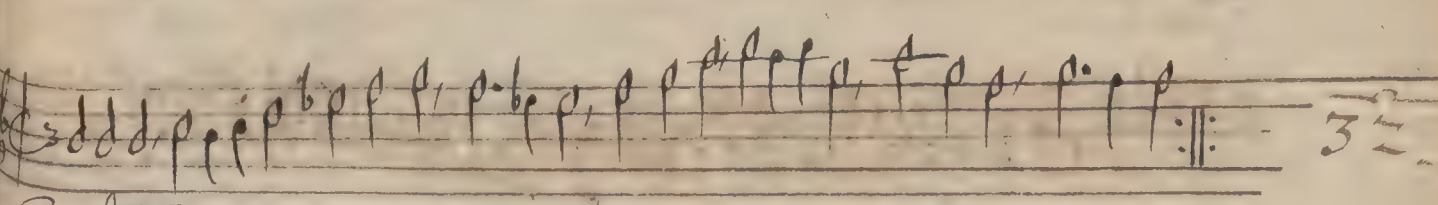
Courant.



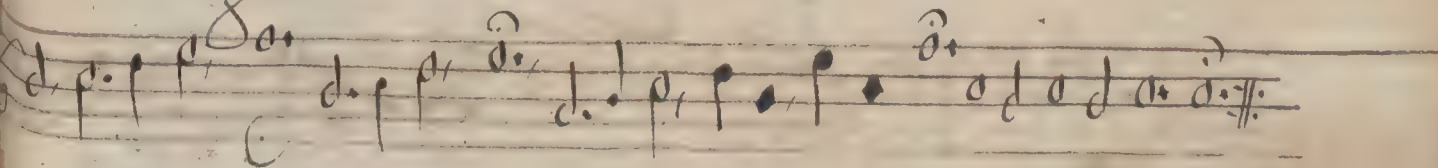
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Saraband.



Courant Adagio

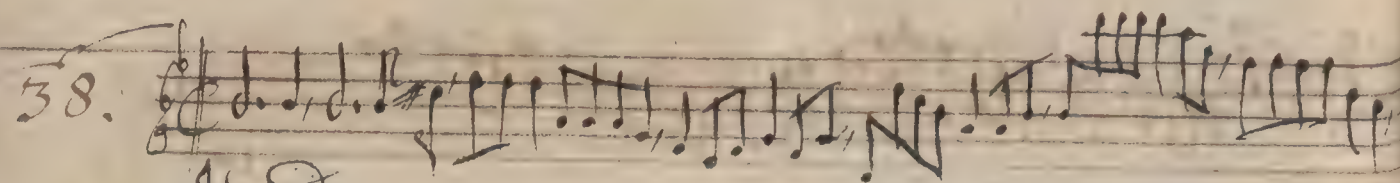
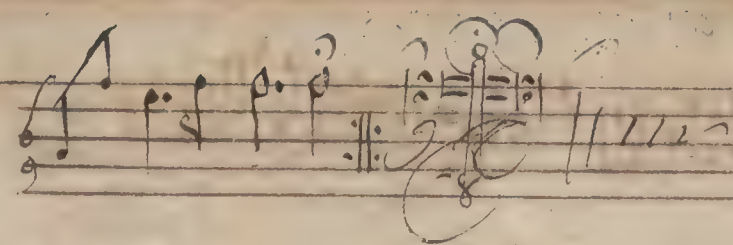


34. Ballet.

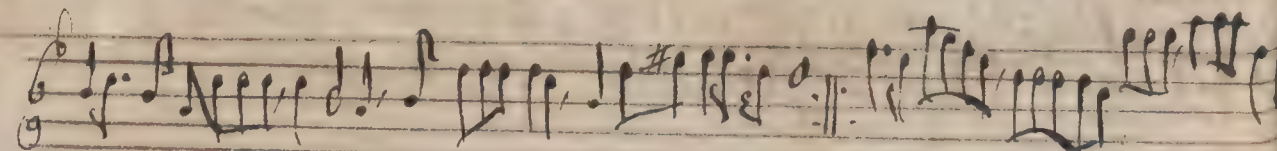
35. Saraband.

36. Ballet.

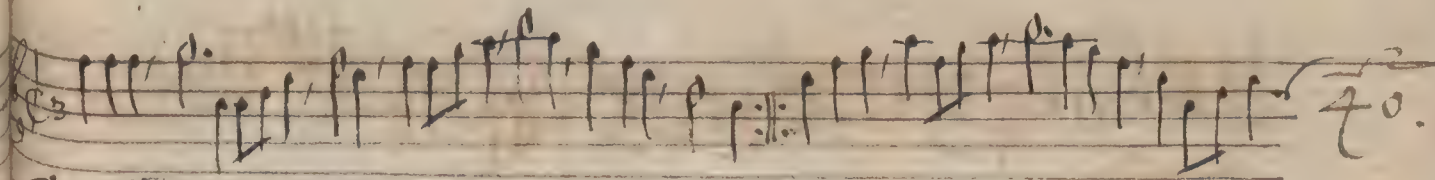
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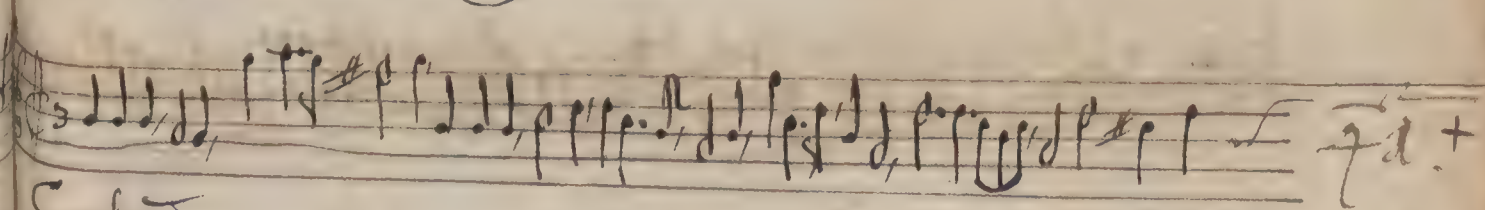
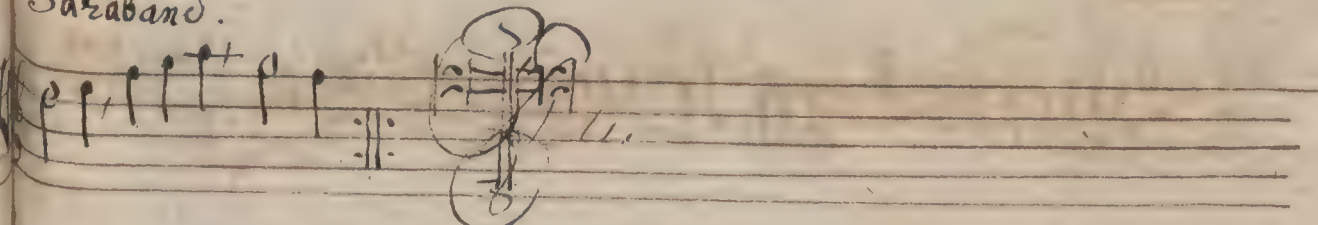
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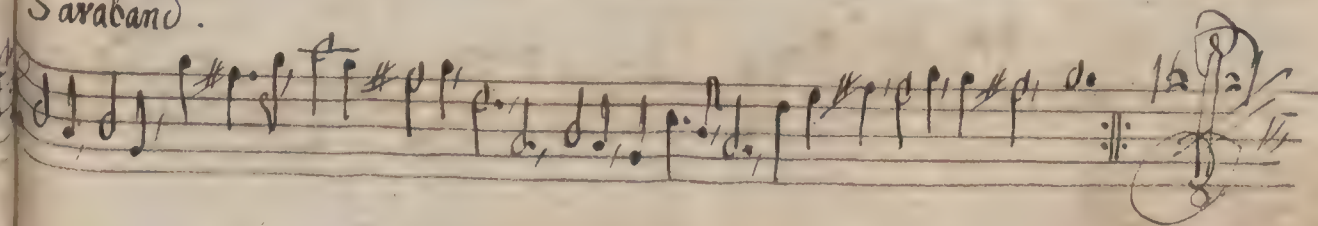
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Saraband.

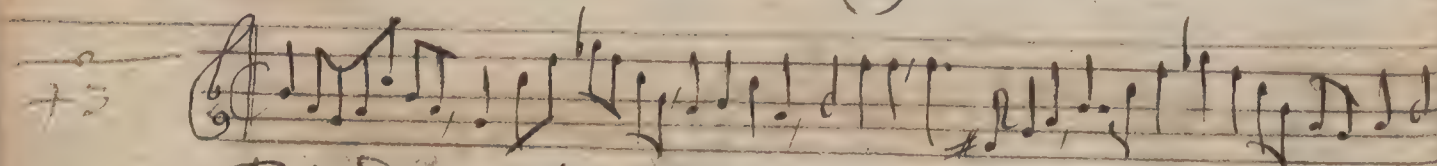
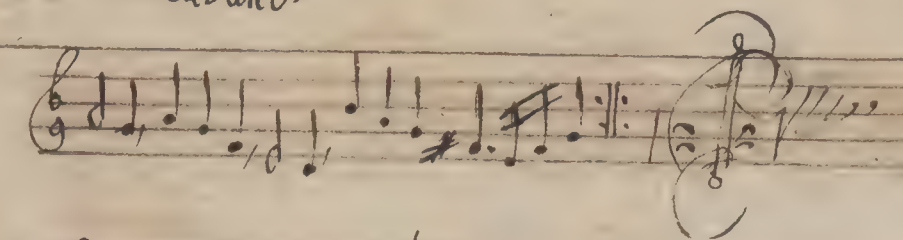


Saraband.

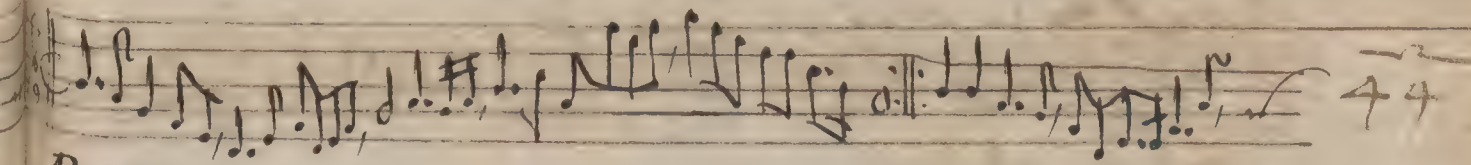
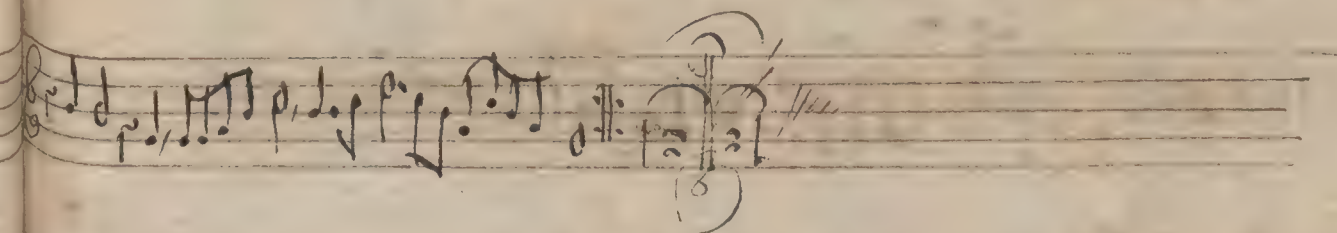
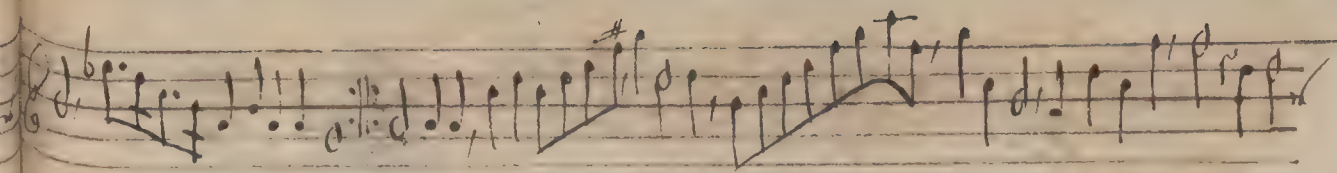
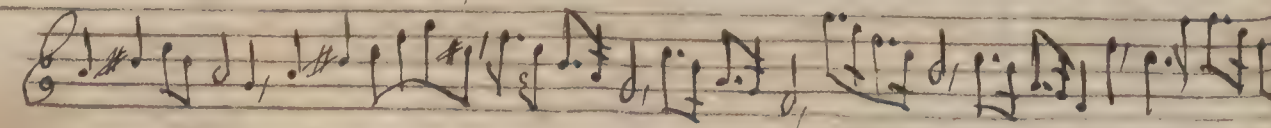
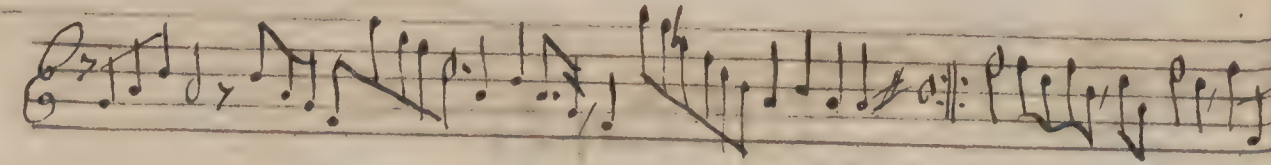




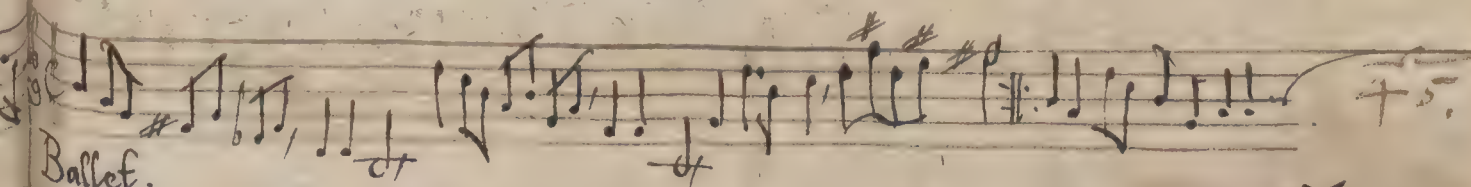
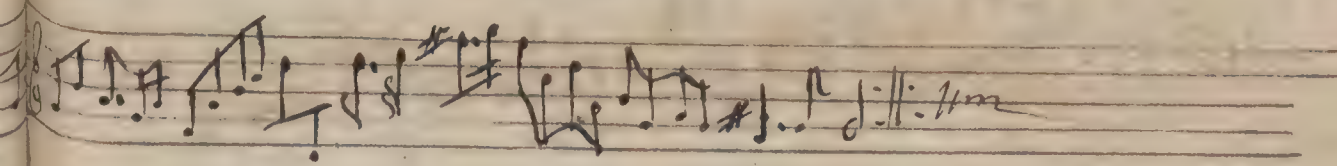
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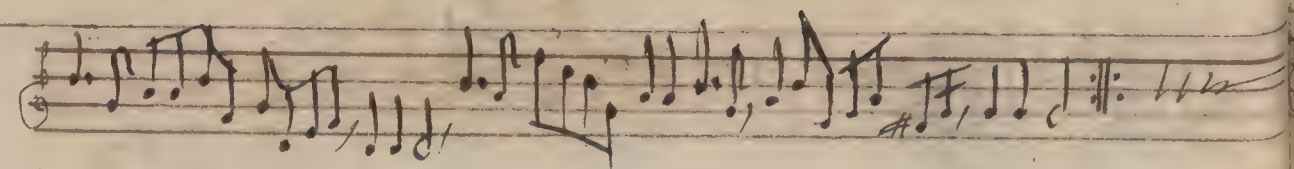
Ballet Di Cart, Franc.



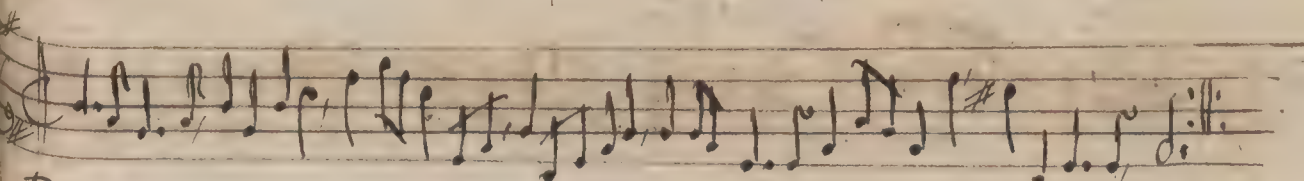
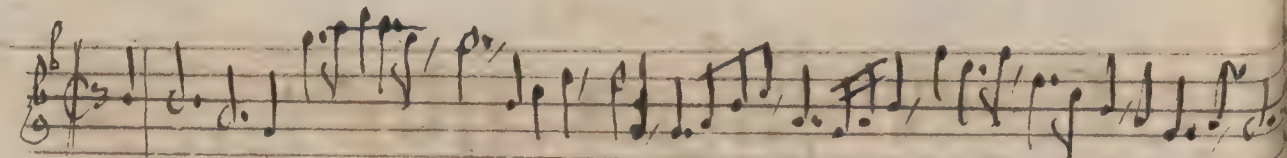
Ballet.



Ballet.



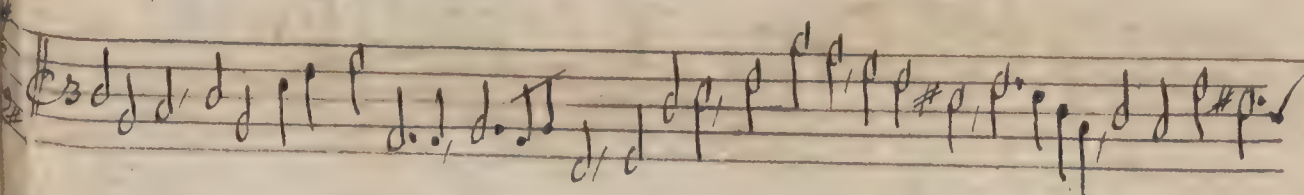
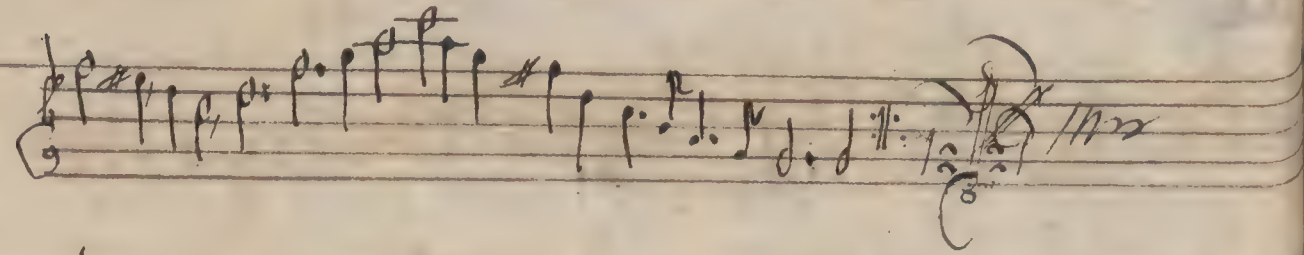
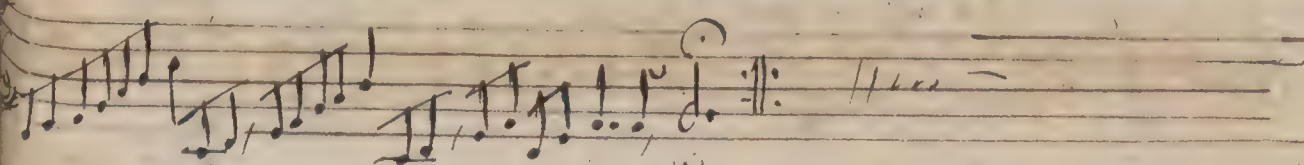
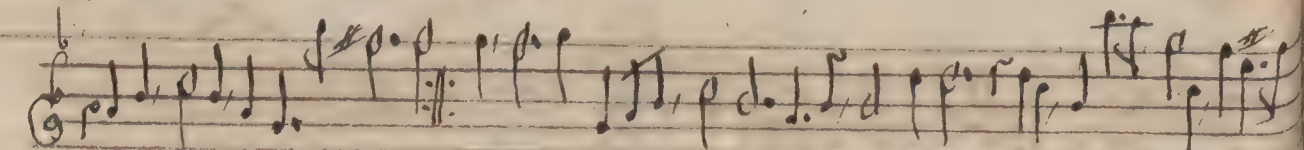
76.



78.

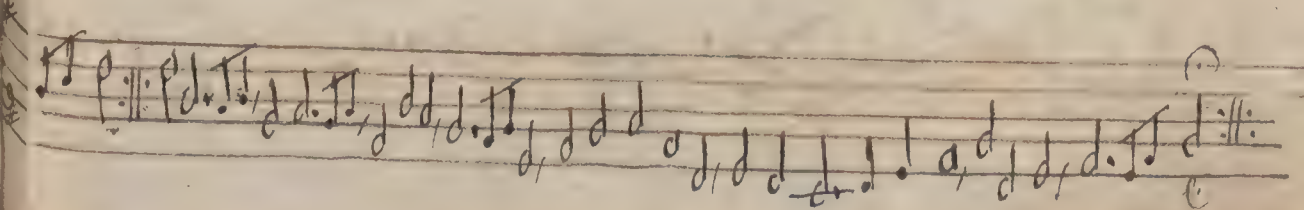
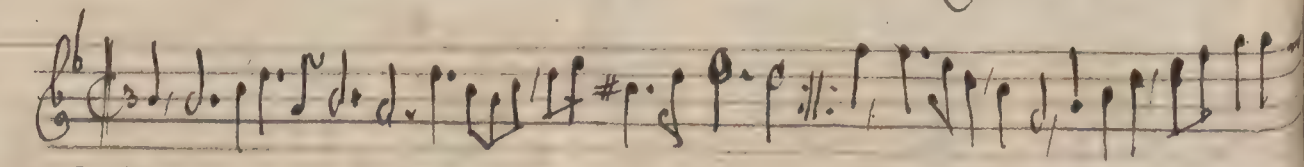
Courant.

Ballet.

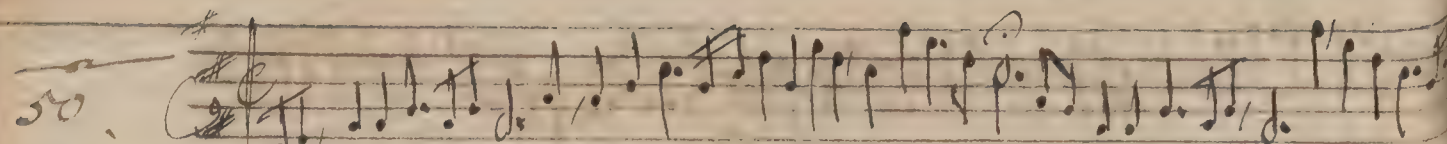


79.

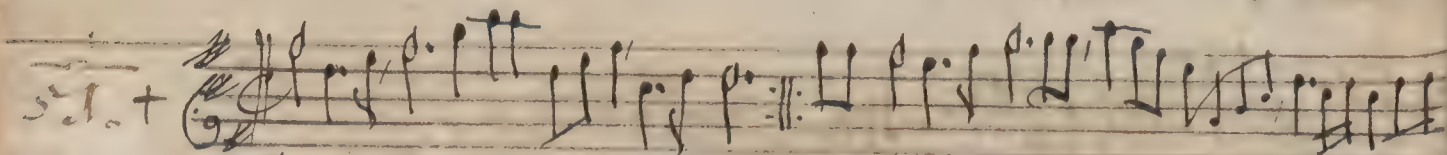
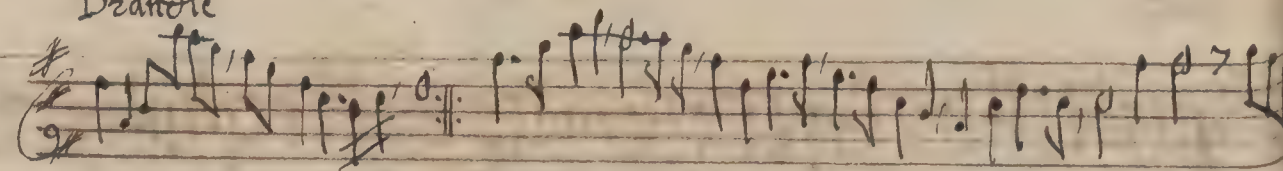
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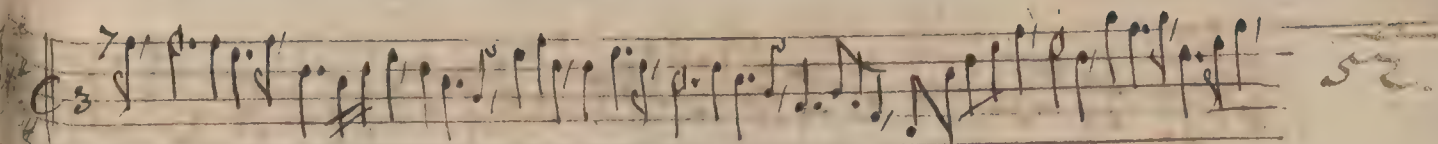
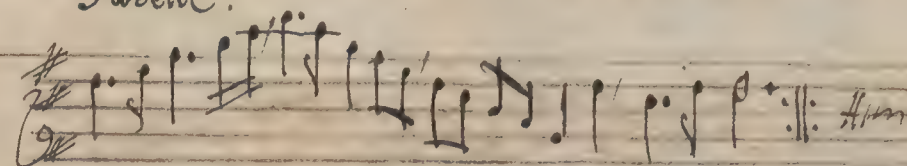
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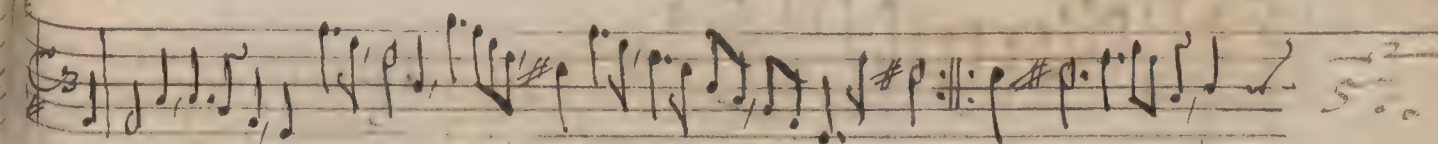
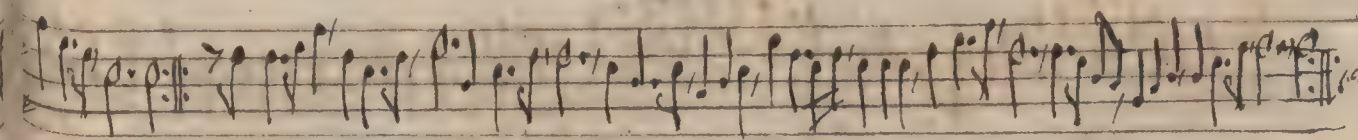
Brandie



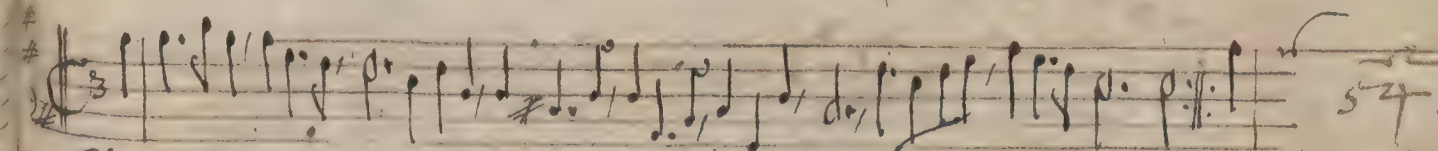
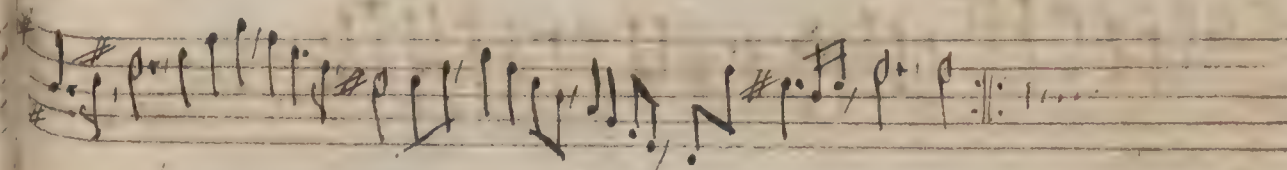
Sarelle.



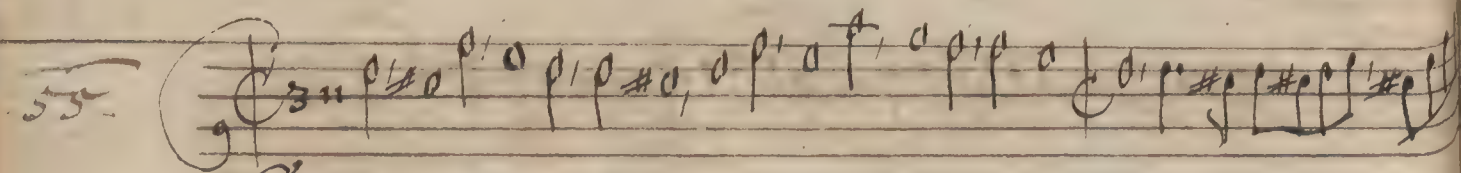
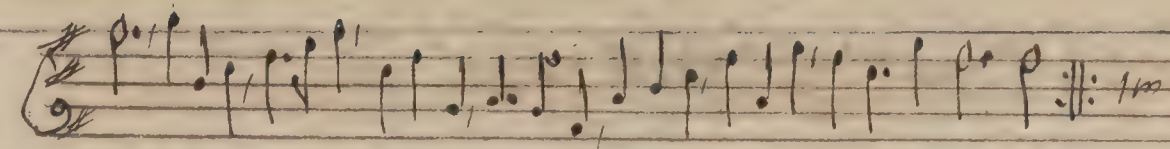
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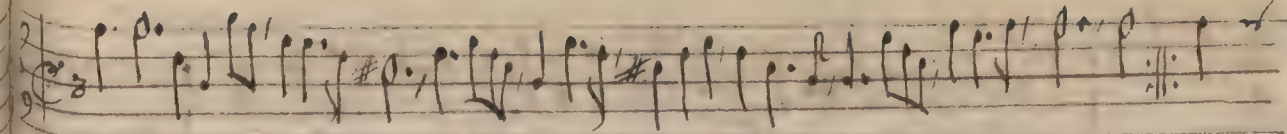
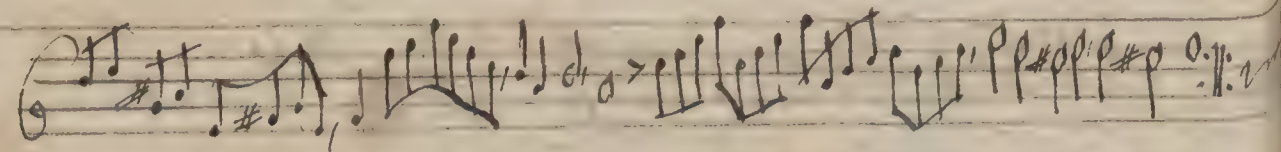
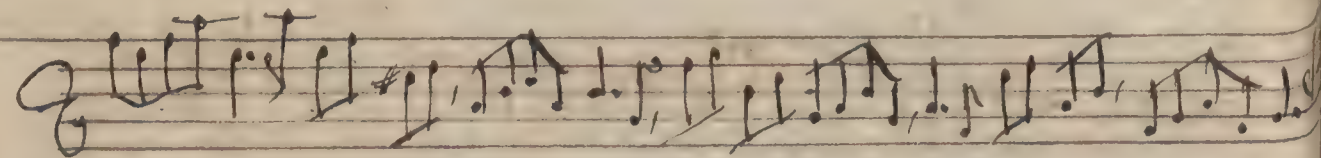
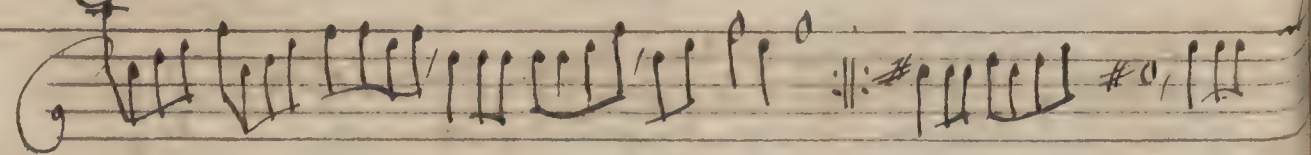
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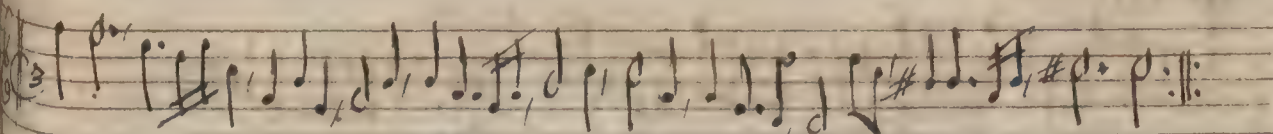
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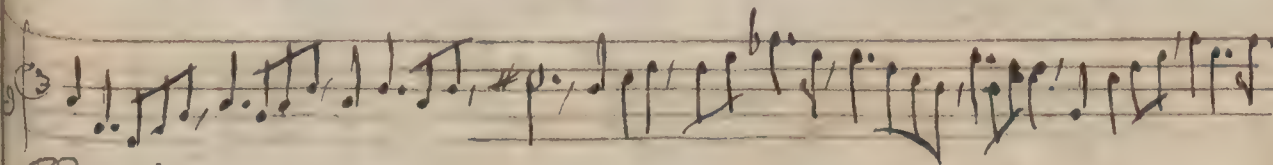
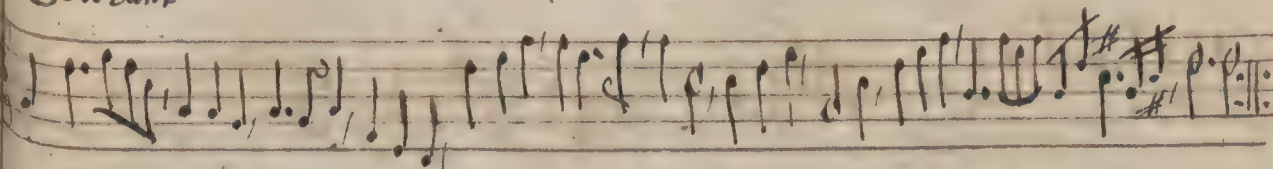
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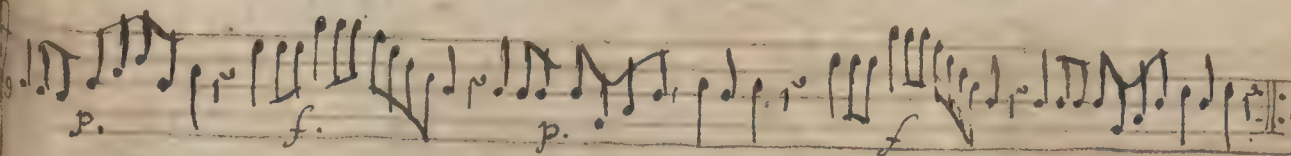
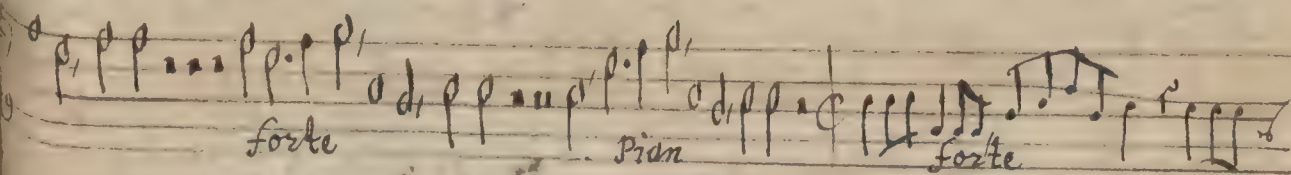
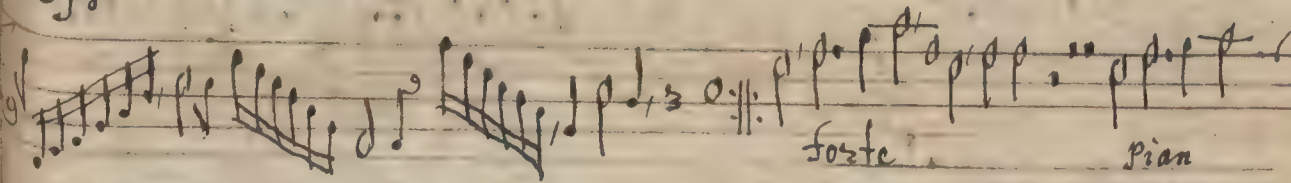
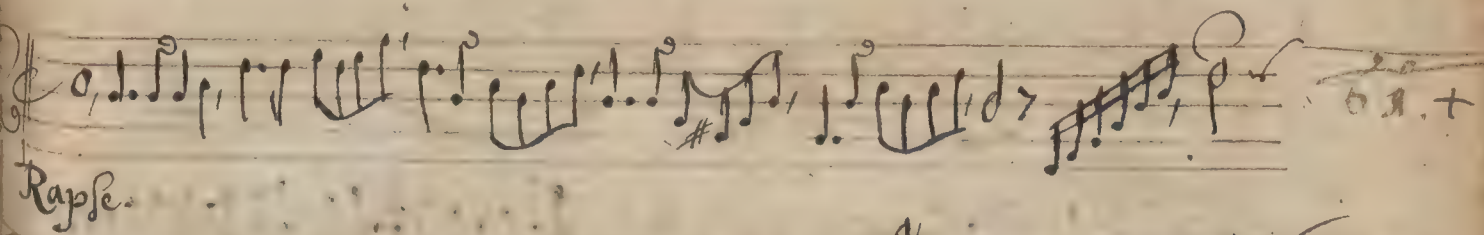
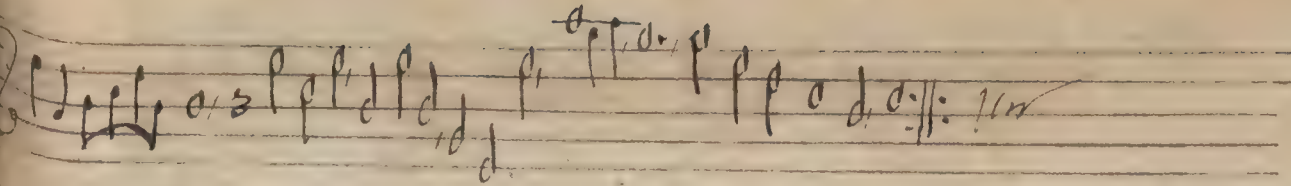
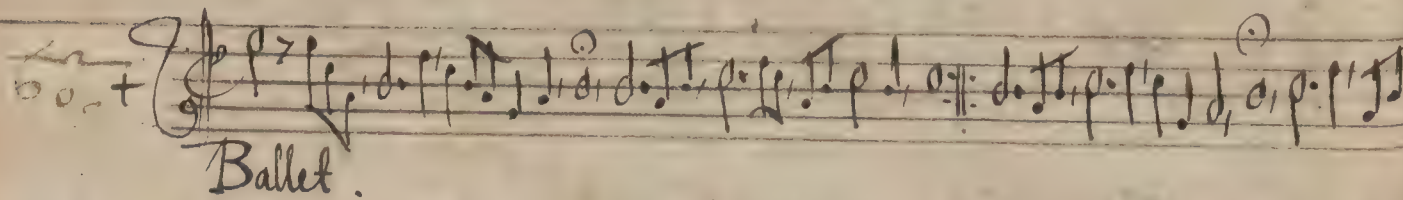
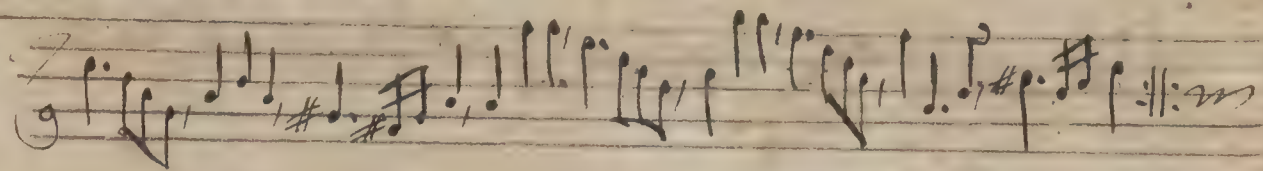
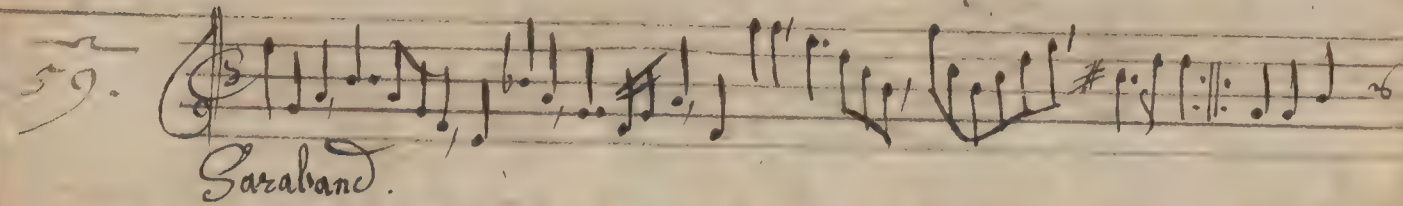
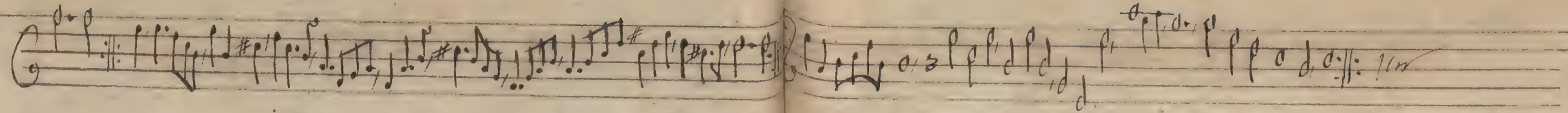
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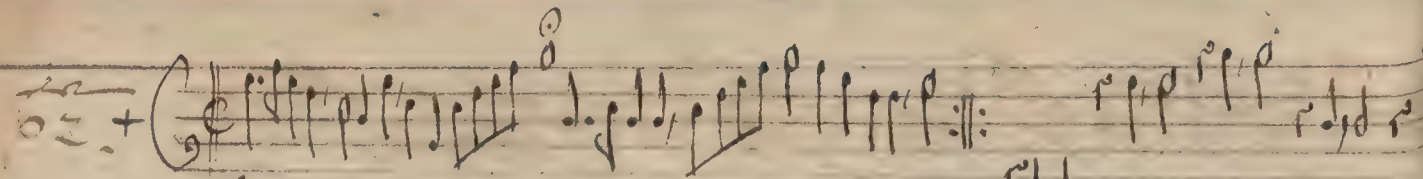


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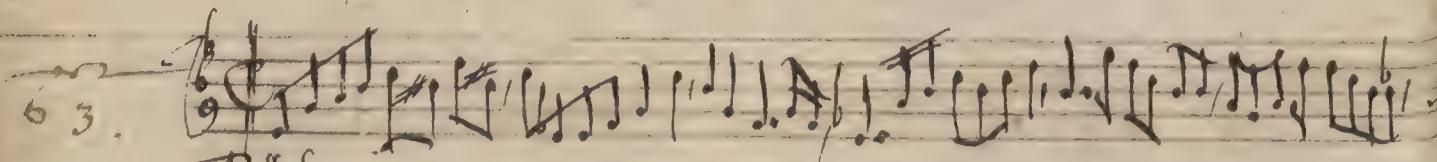
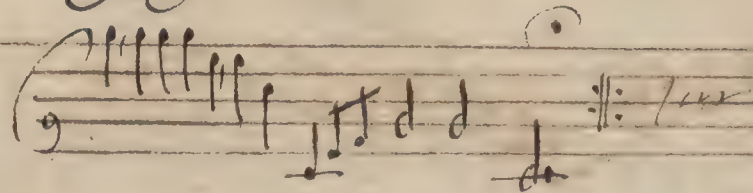


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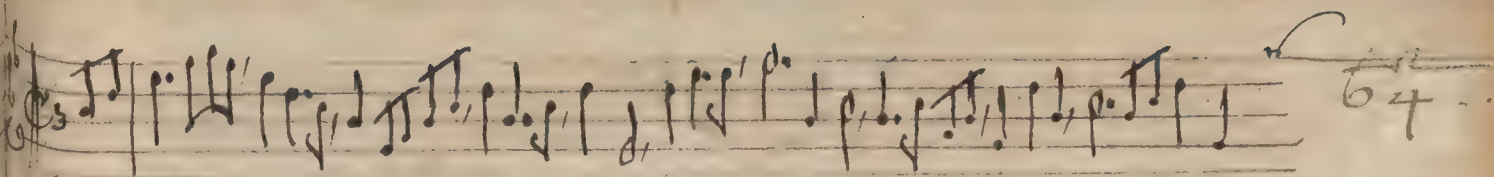
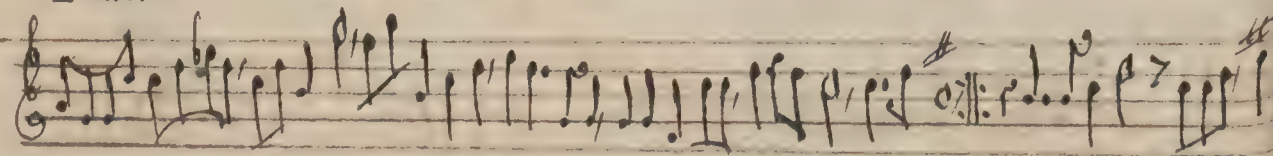




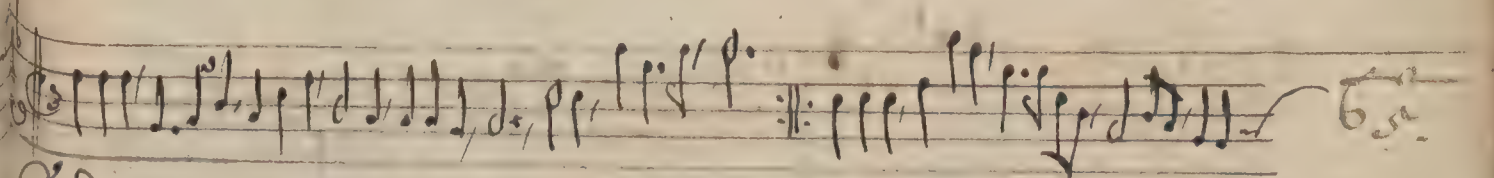
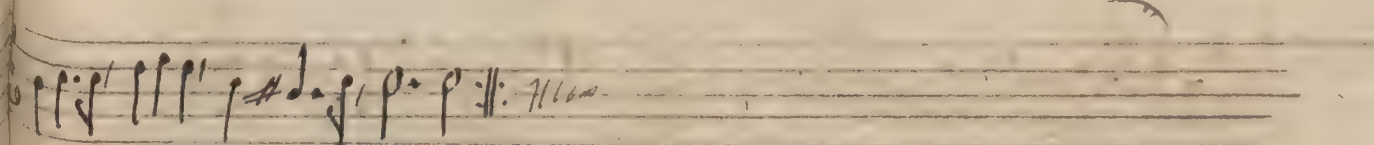
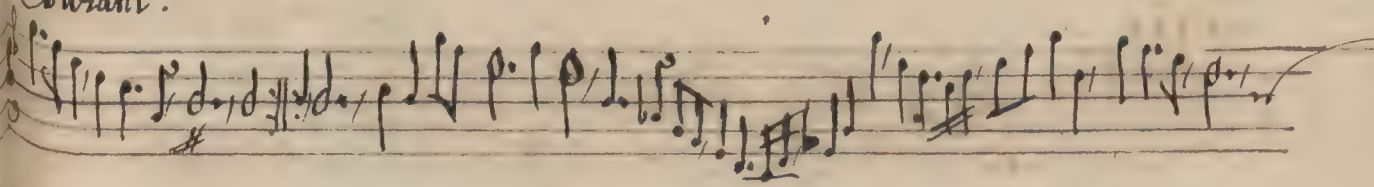
Canon.



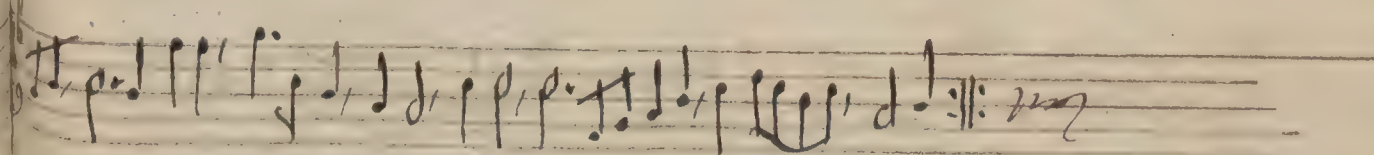
Ballet.

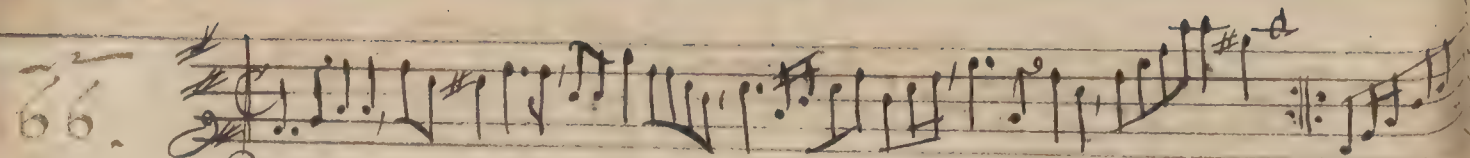


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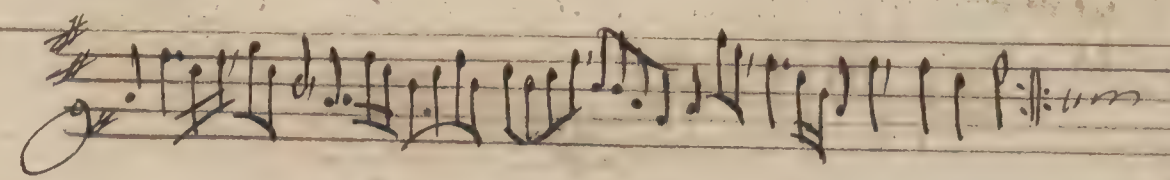


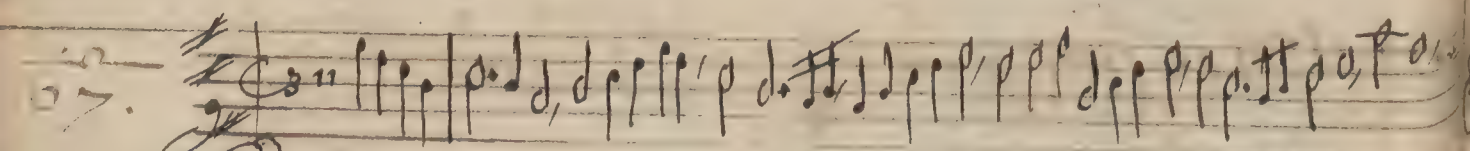
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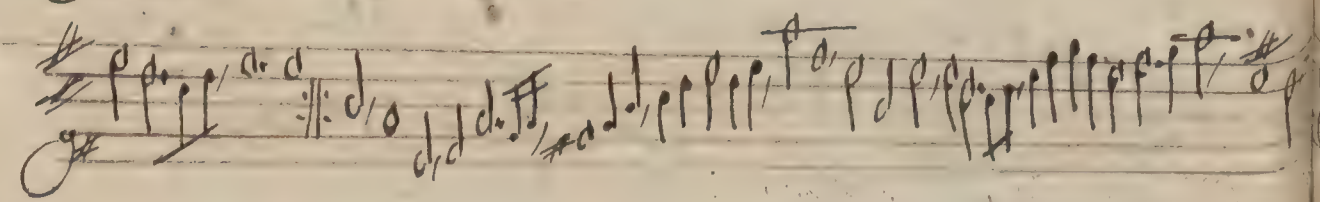
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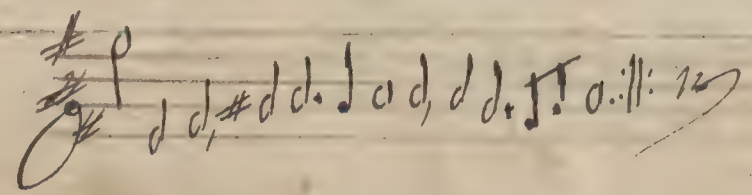
Ballet.

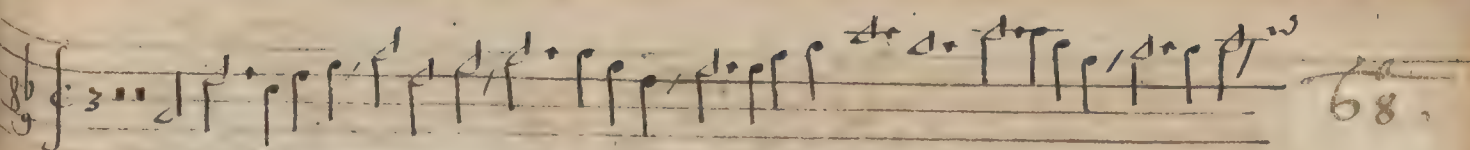


67. 

Courant

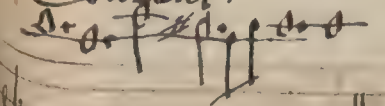


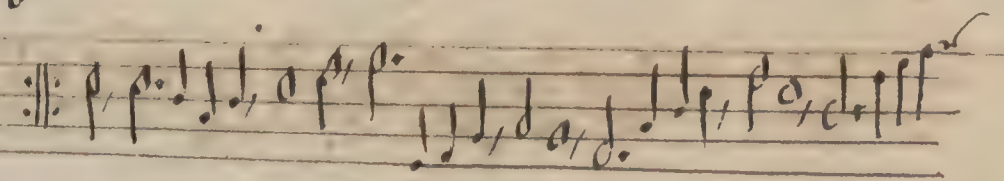


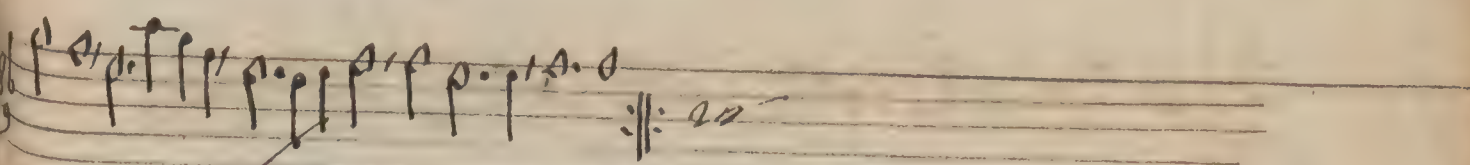


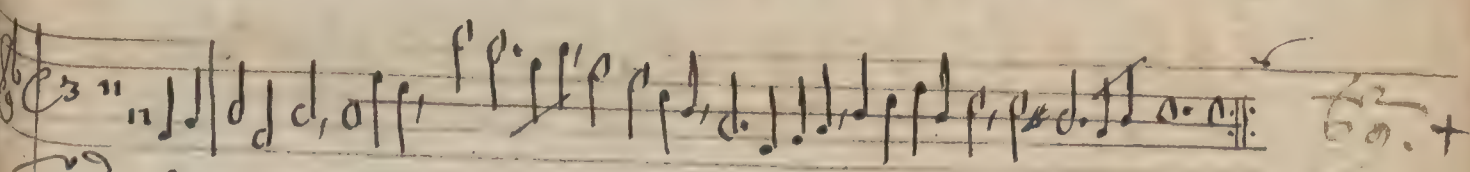
68.

Courant.



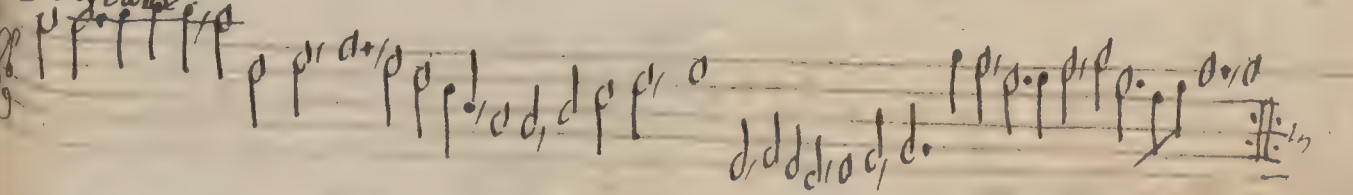






69. +

Courant



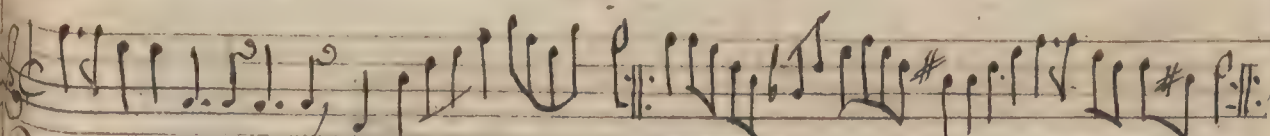
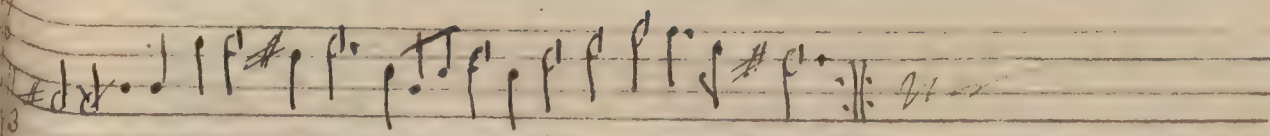
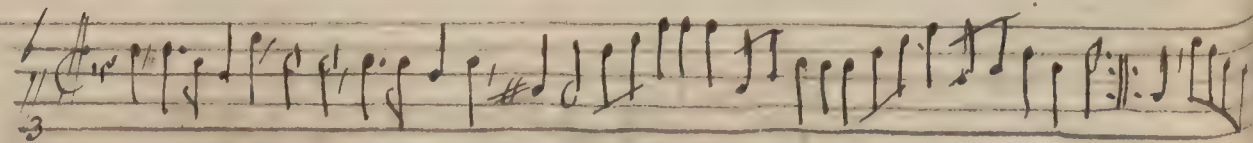
Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values, rests, and accidentals. The word "Ballet" is written below the staff.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values, rests, and accidentals.

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Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values, rests, and accidentals. The word "Ballet" is written below the staff.

78.



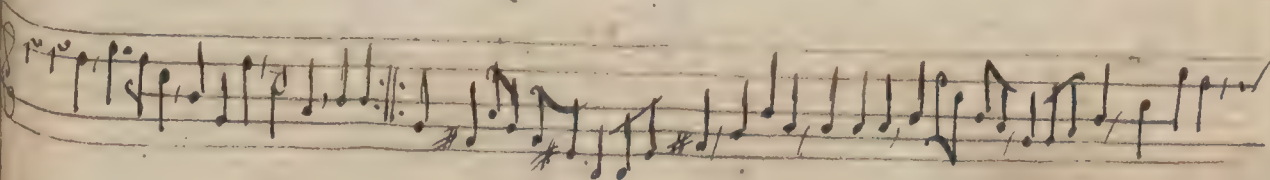
Ballon. 1. R.



Sarabane.



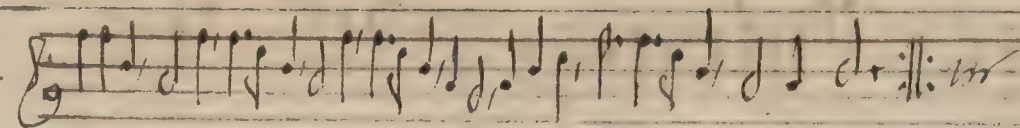
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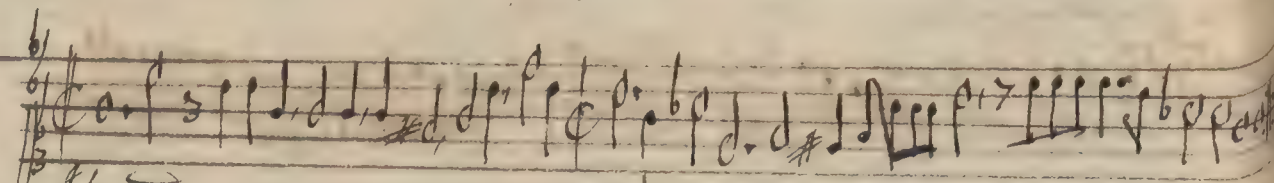
80.

81.

82.

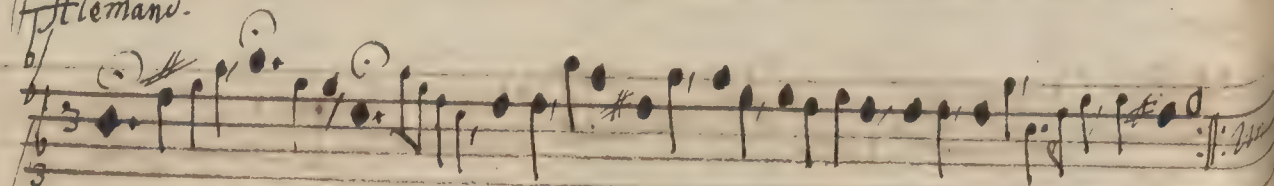


83.



Allegro.

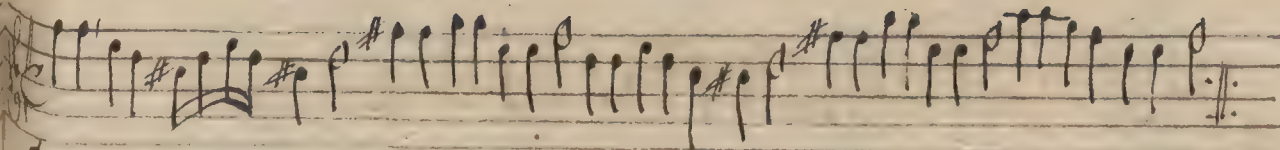
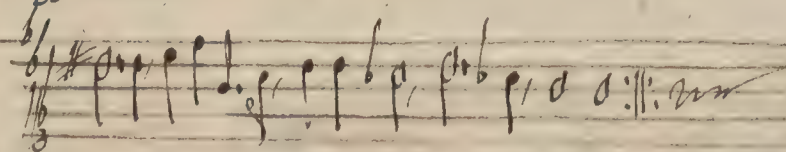
13



84.

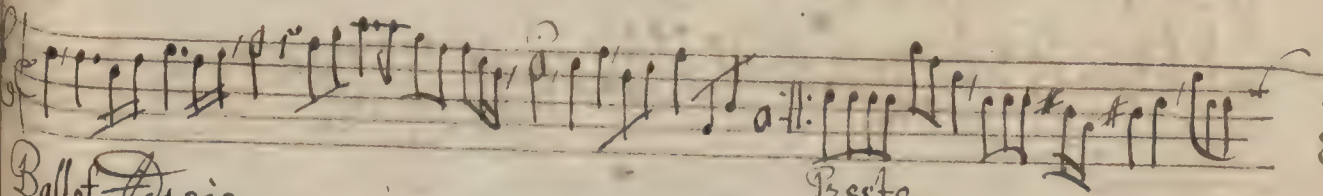
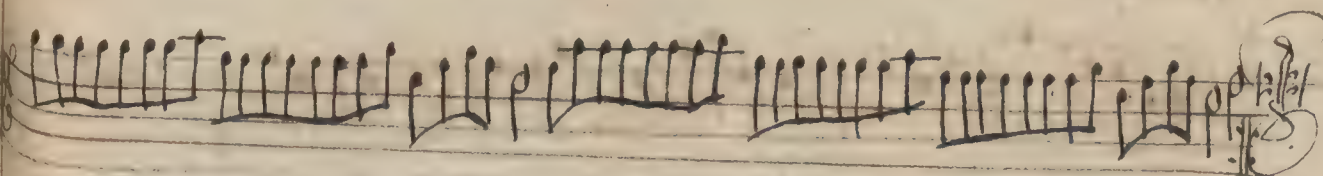
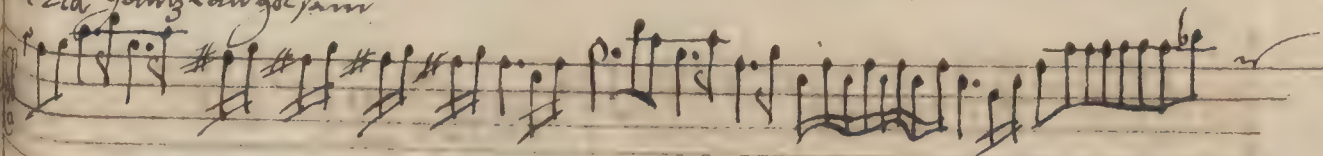


Allegro.



85.

Aria con Lamento



86.

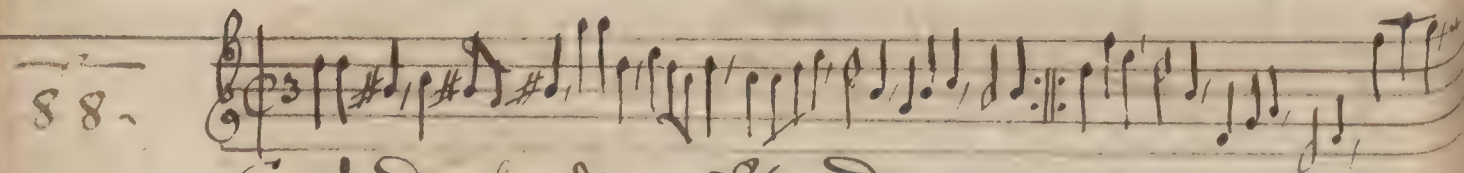
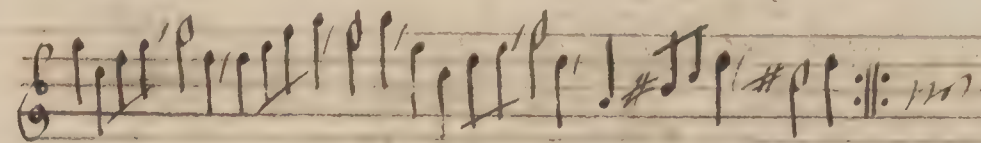
Ballet Ragio.

Presto.

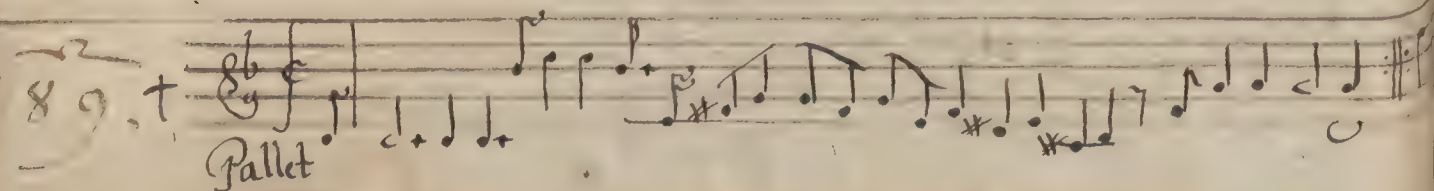
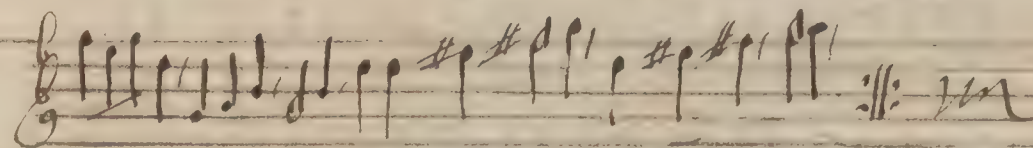




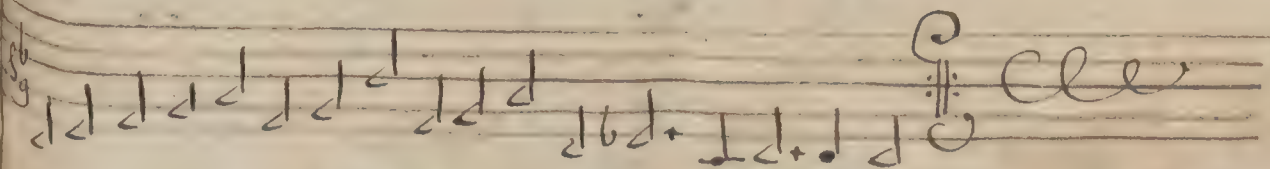
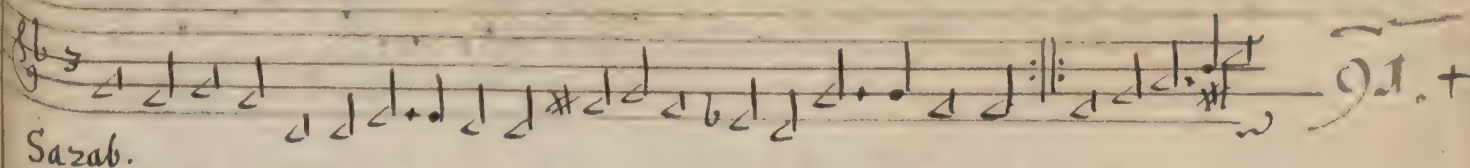
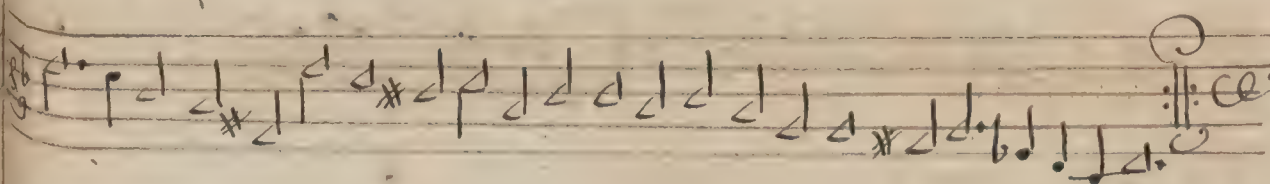
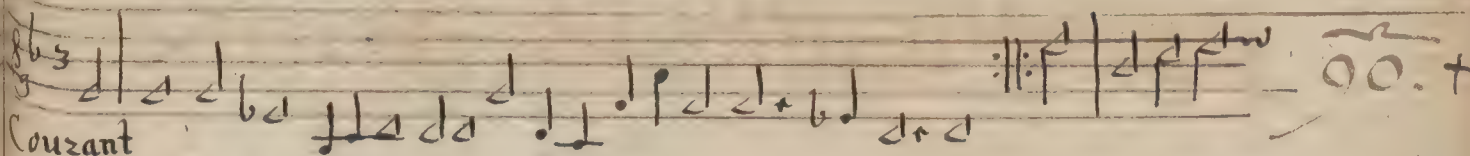
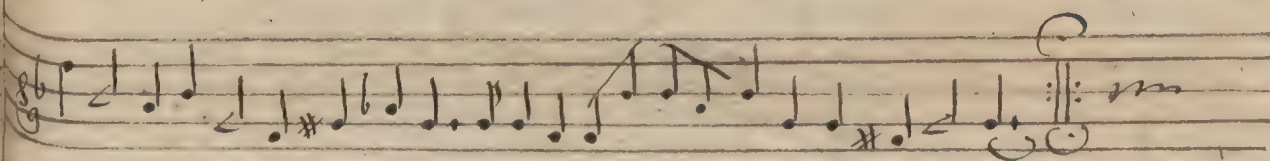
Saraband.



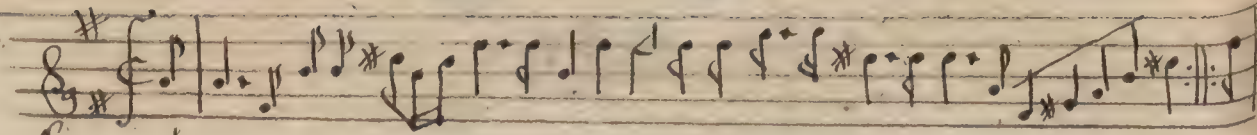
Saraband. über die 23. Stenand.



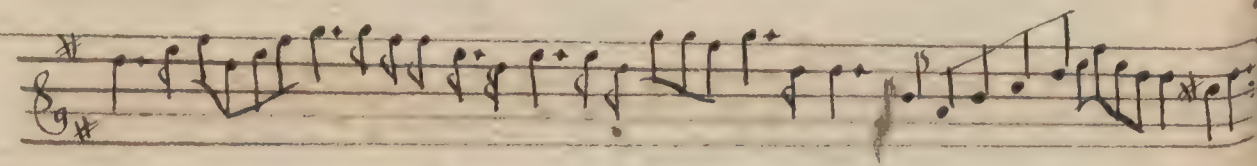
Pallet



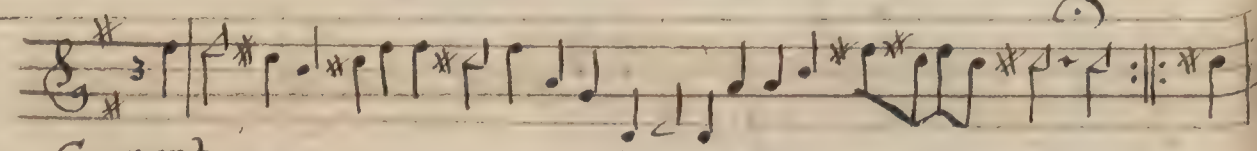
92.



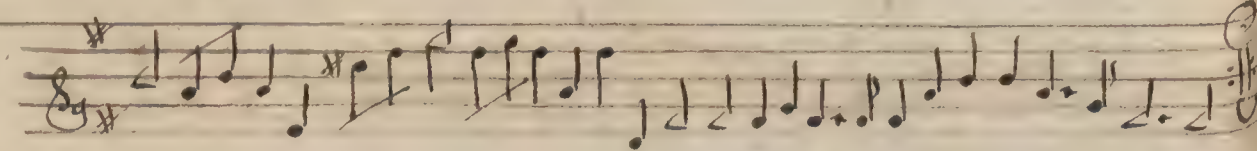
Alamanda.



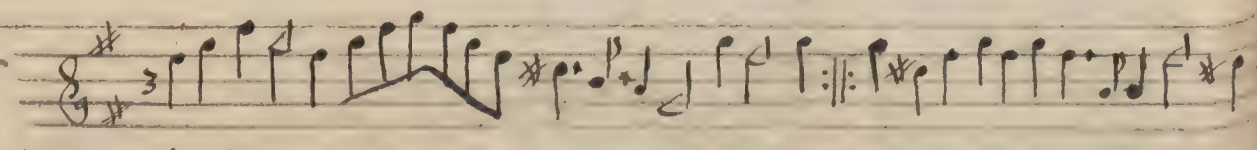
93.



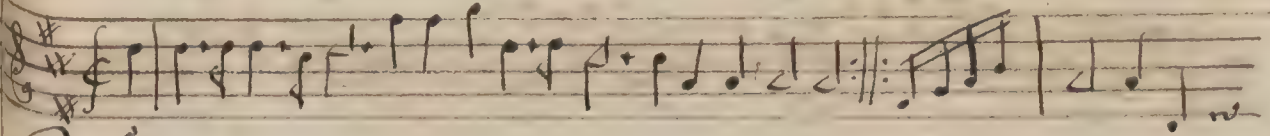
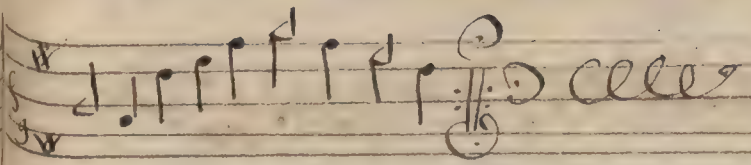
Courant.



94.

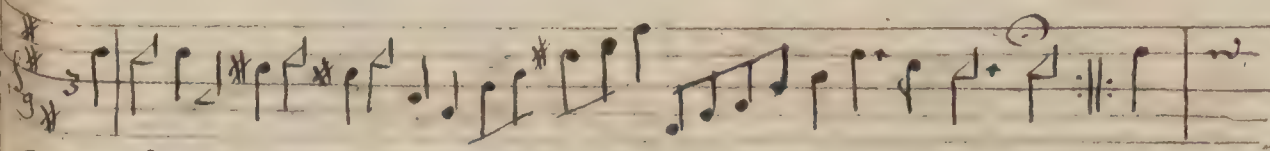
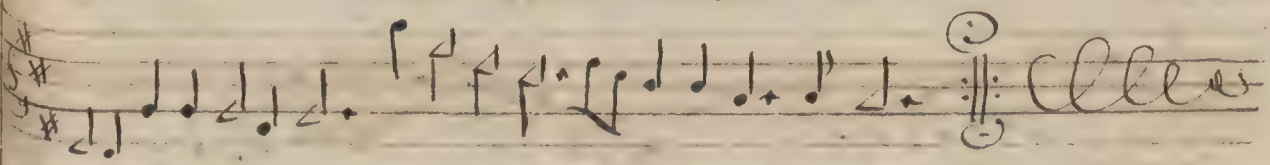


Sarabanda.



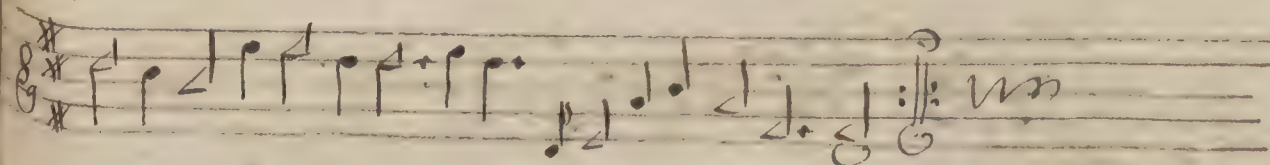
95.

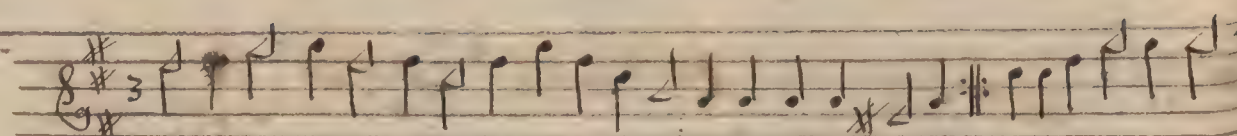
Passe.

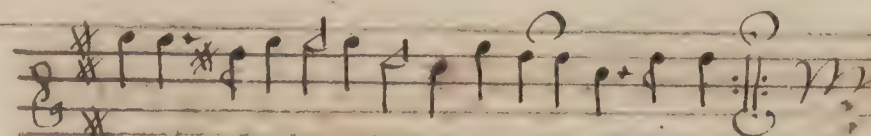


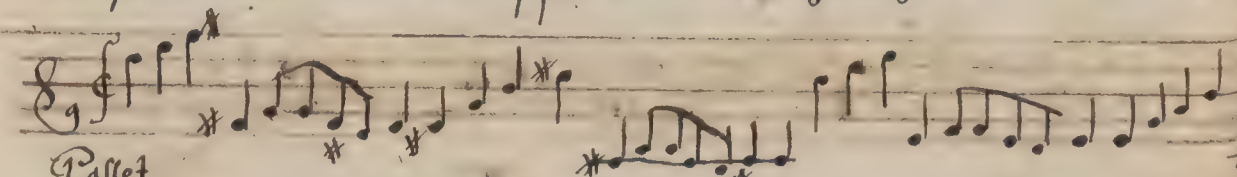
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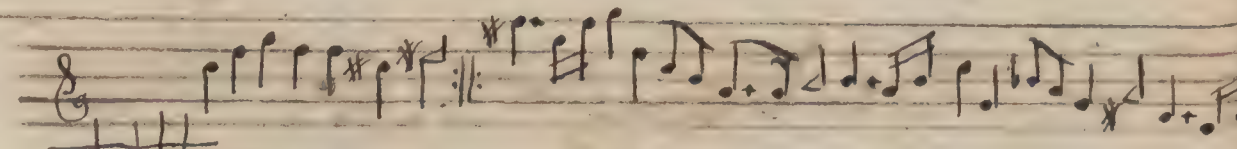
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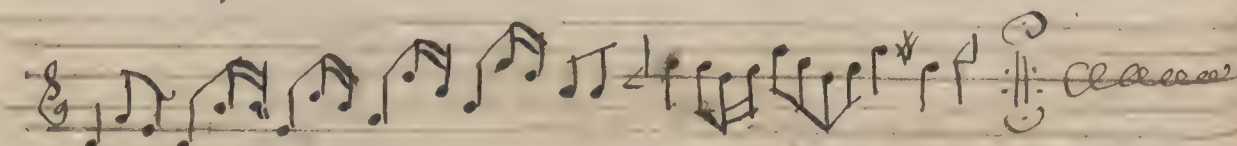


97. 
Sazabanta.

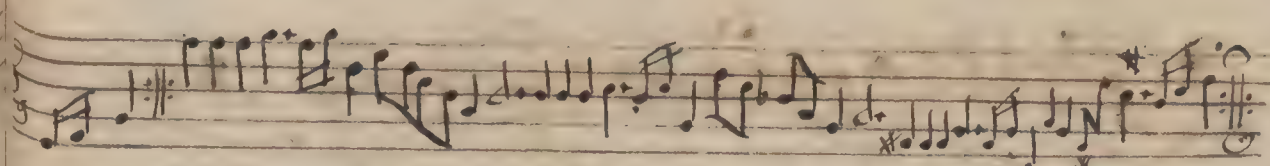

Diese werden alle mit doppelten Violinen gespielt.

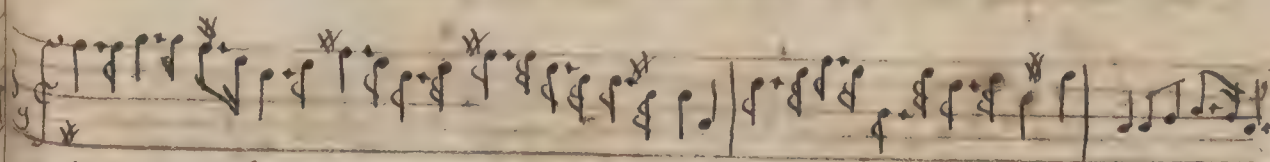
98. 
Pallet.

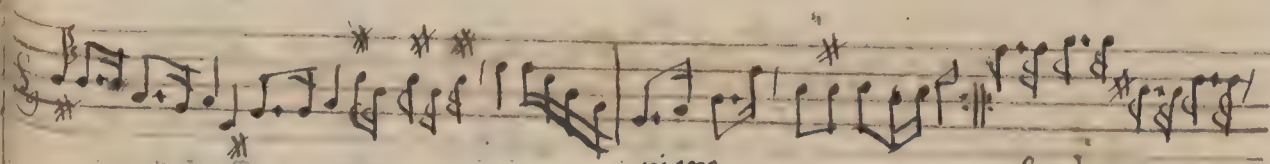


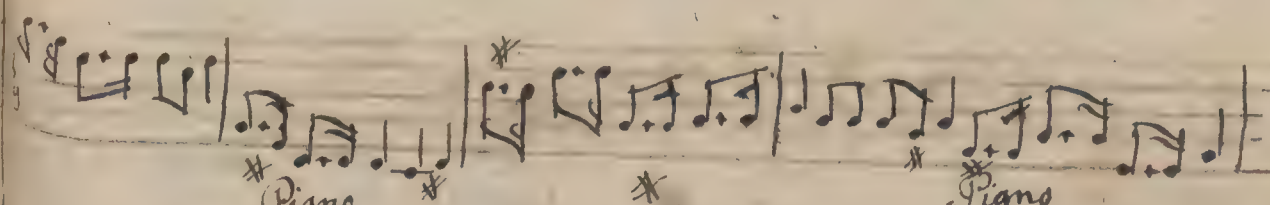



Sazabanta.




Ballet in Echo. piano forte


piano forte


Piano

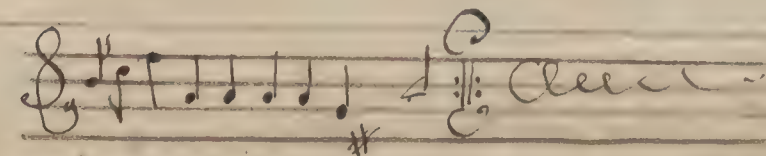
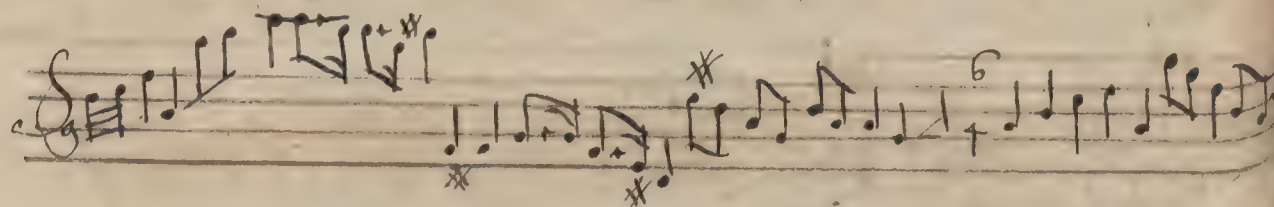
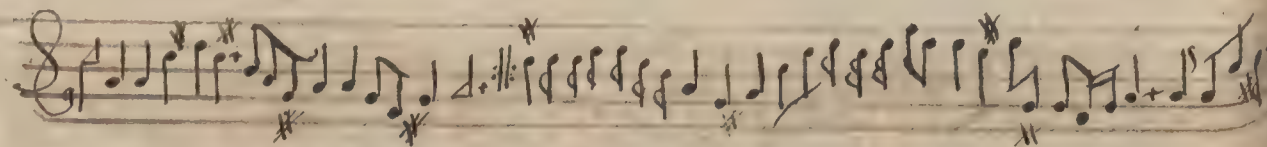
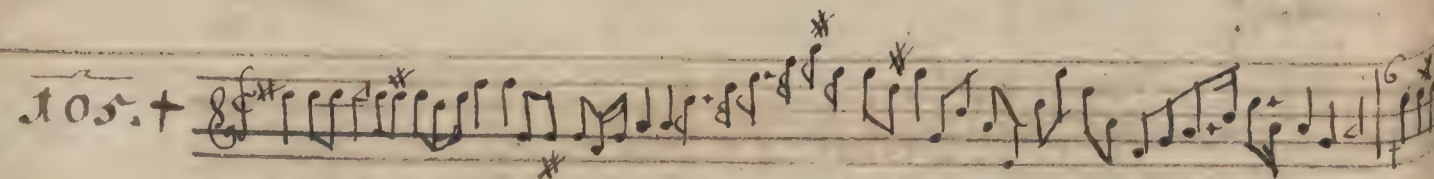
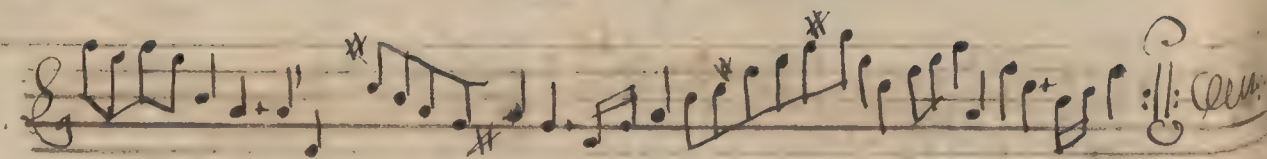
forte Piano.

101. Sarabanda

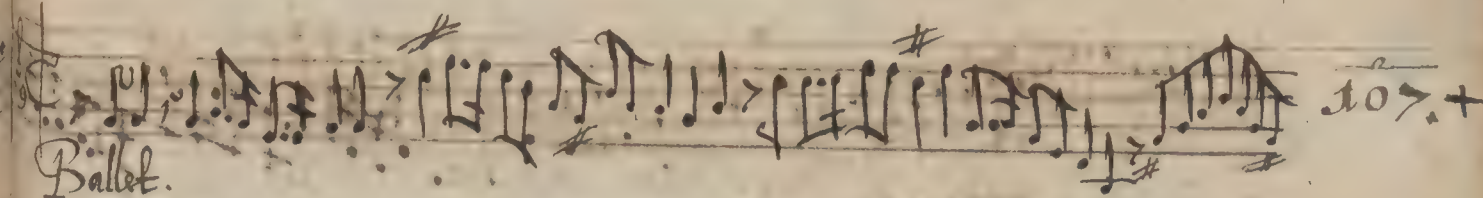
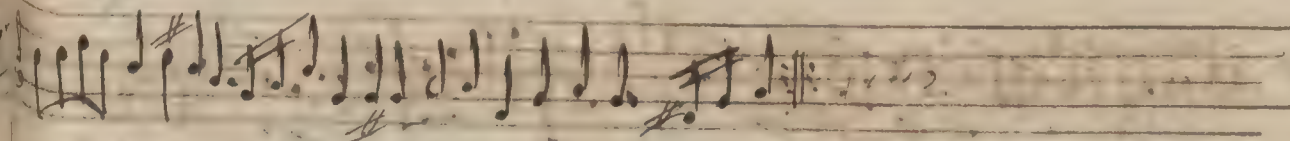
103. +

102. + Andade

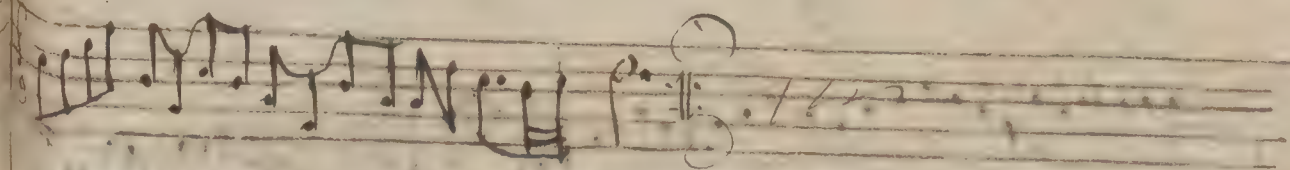
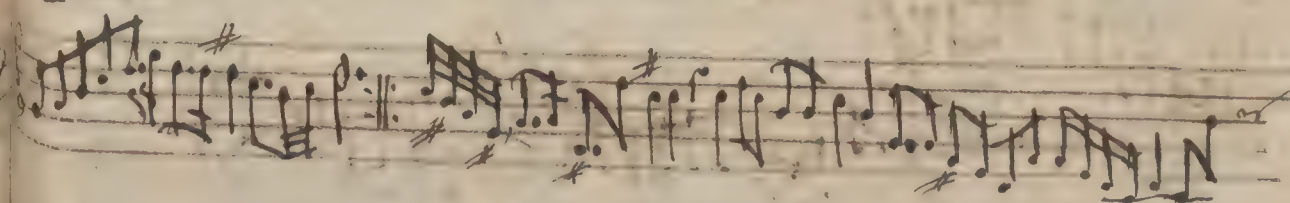
104. + Sarab.




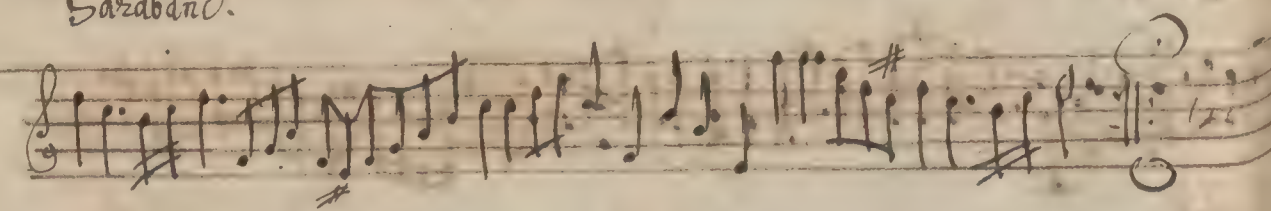
Sarabane:

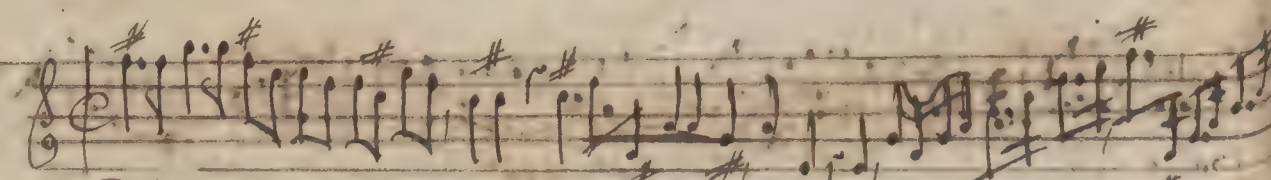


Ballet.




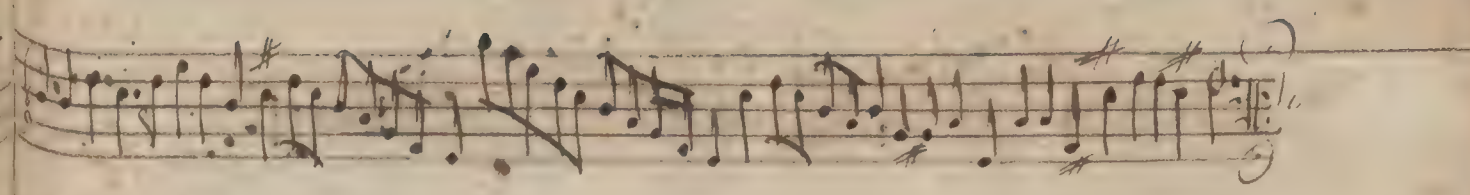
108. + 
Saraband.

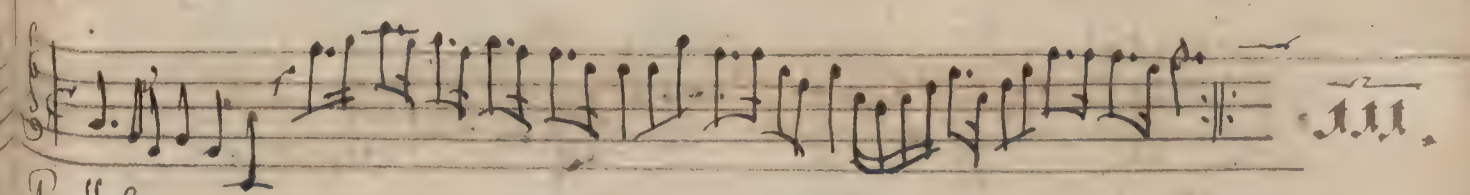


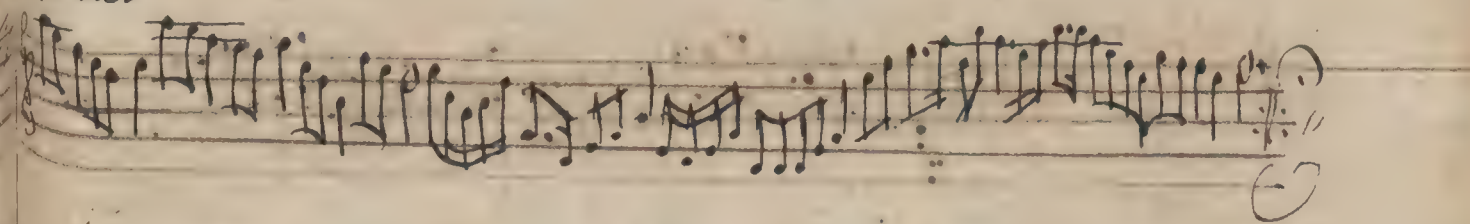
109. 
Ballet.

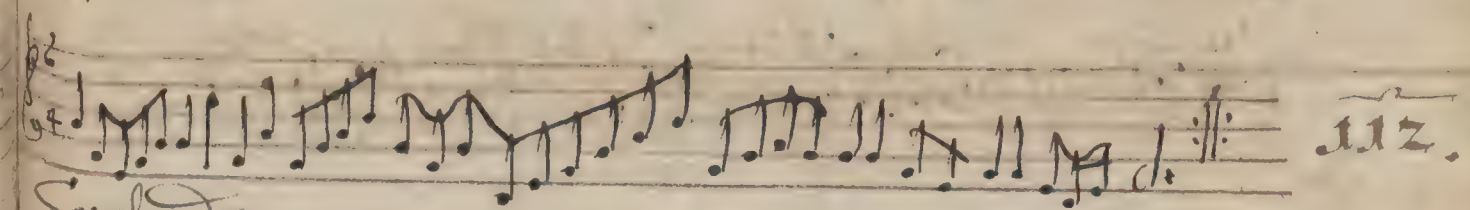


110. 
Saraband.




Ballet




Saraband.

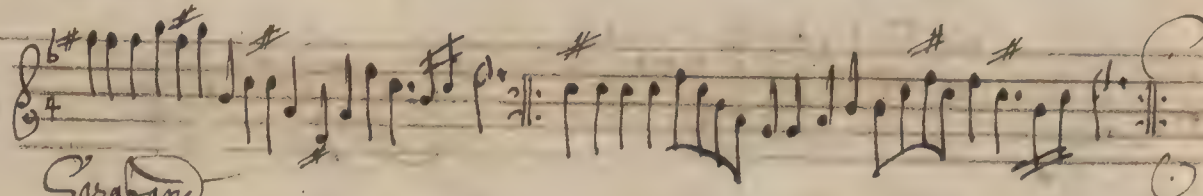


113.



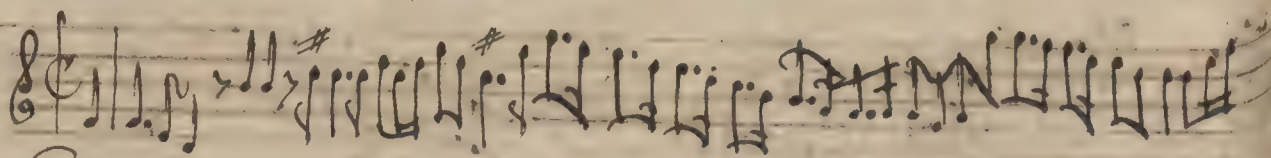
Ballet

114.

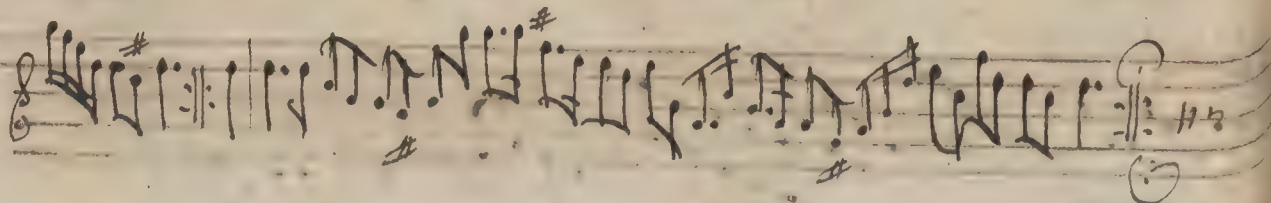


Sarabane.

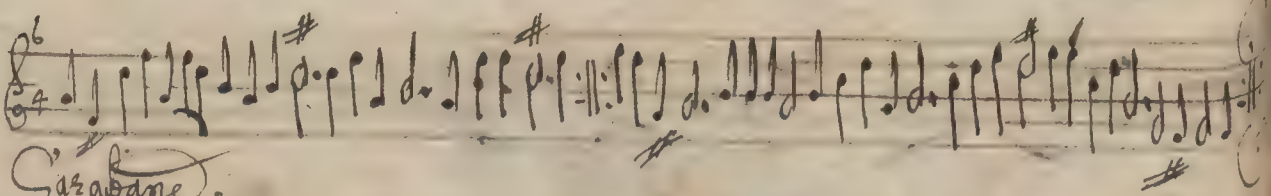
115.



Ballet.



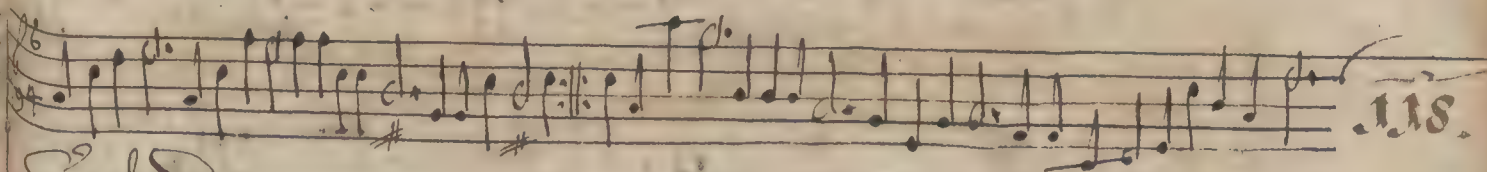
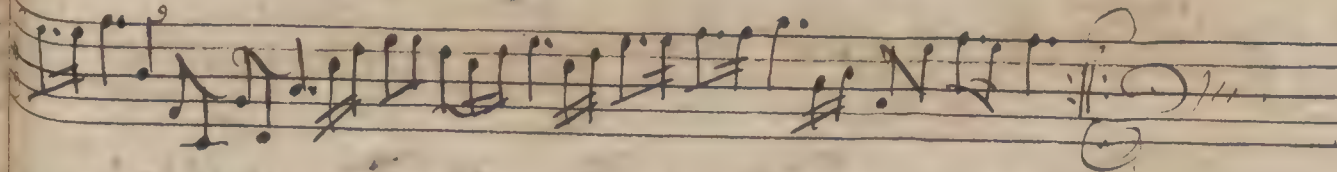
116.



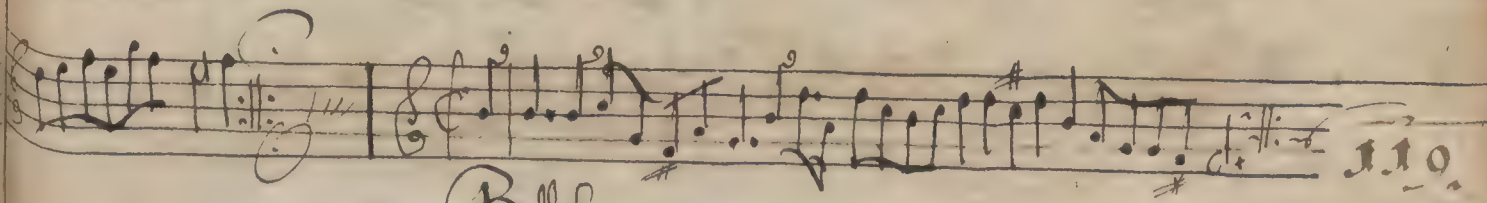
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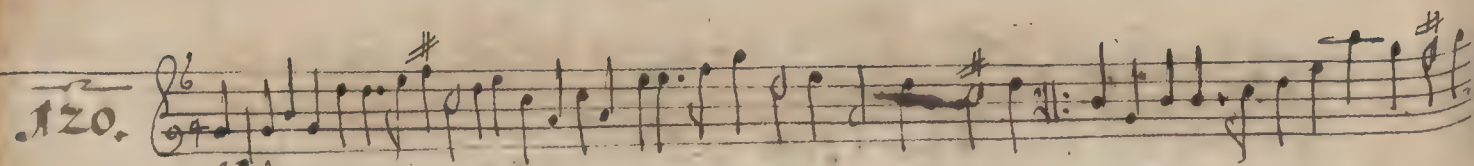
Ballet.



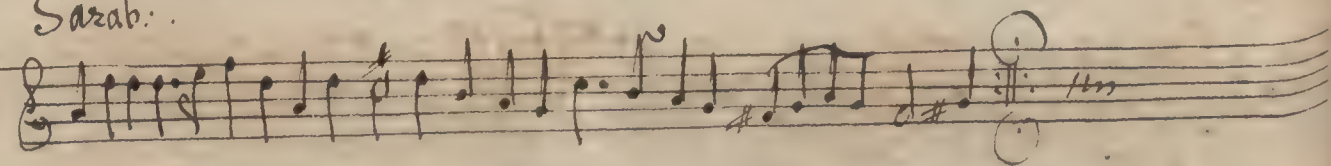
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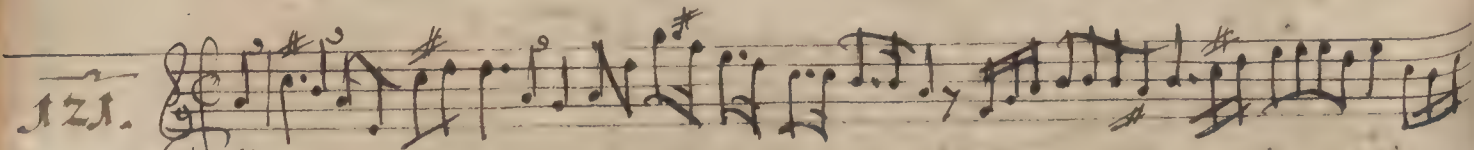


Ballet.

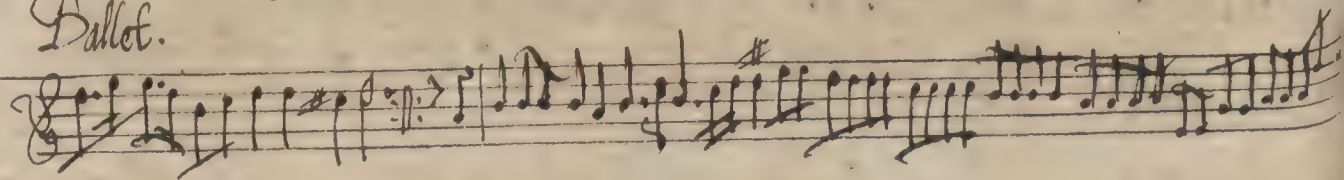
120. 

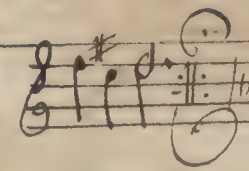
Sarab.



121. 

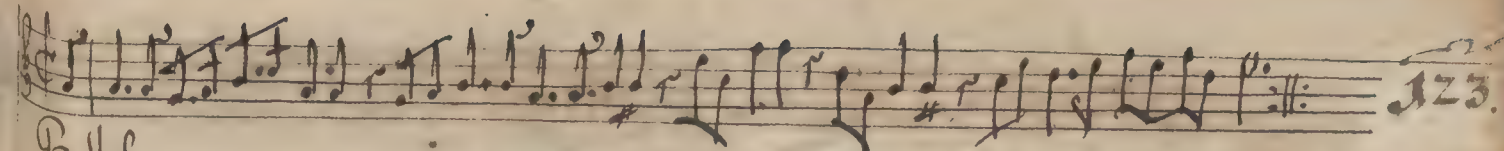
Ballet.



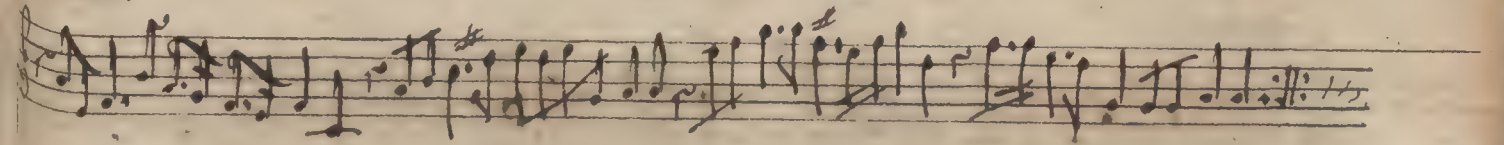


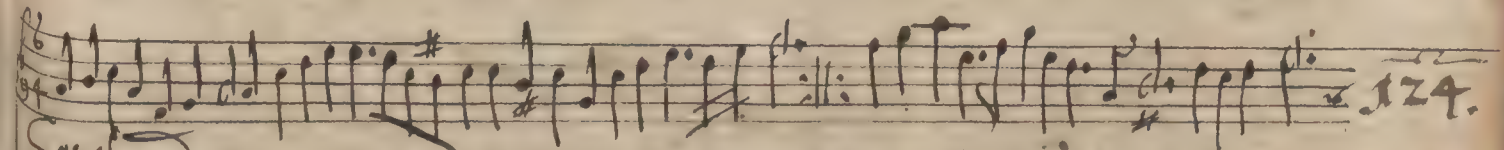
122. 

Saraband.

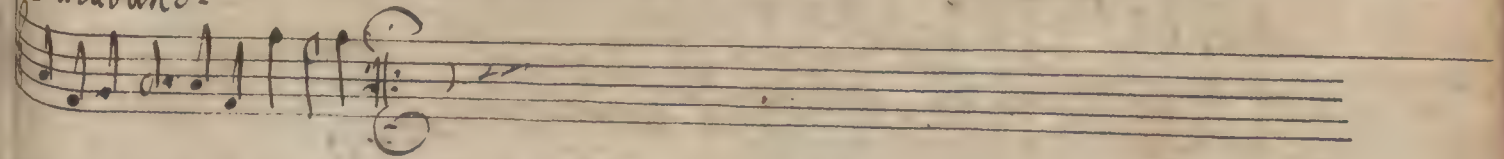


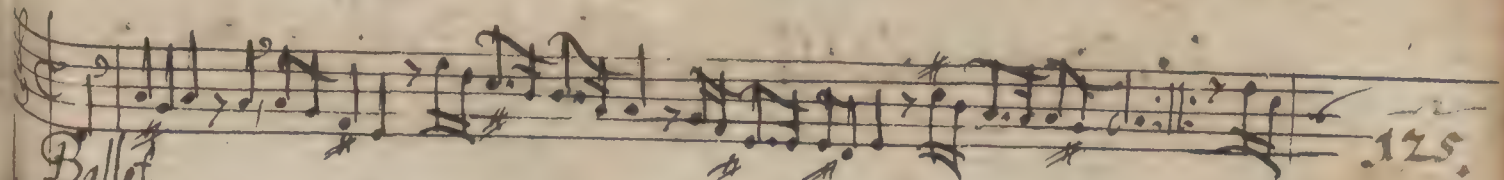
Ballet.



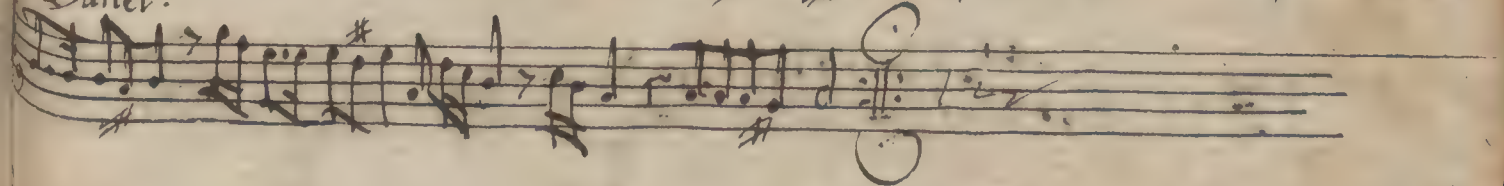


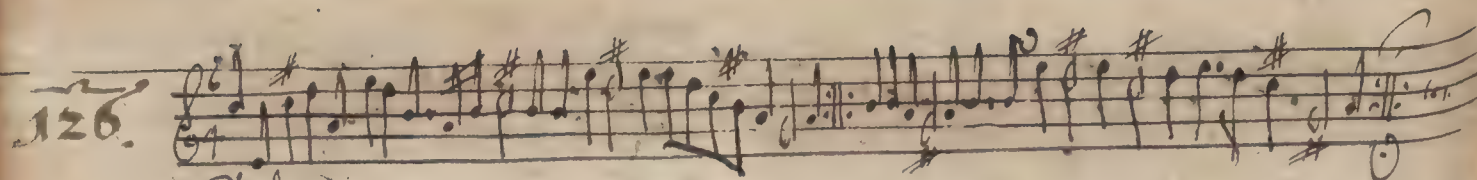
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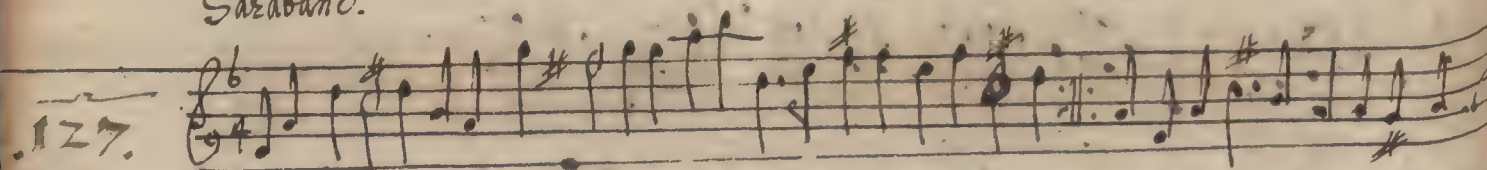


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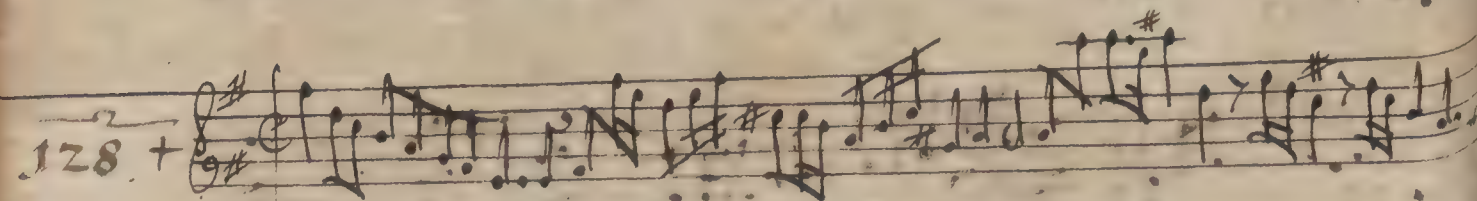
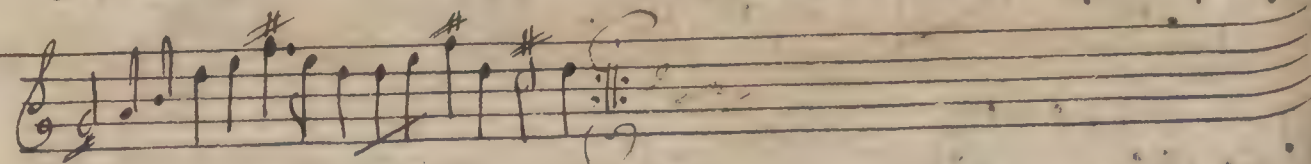




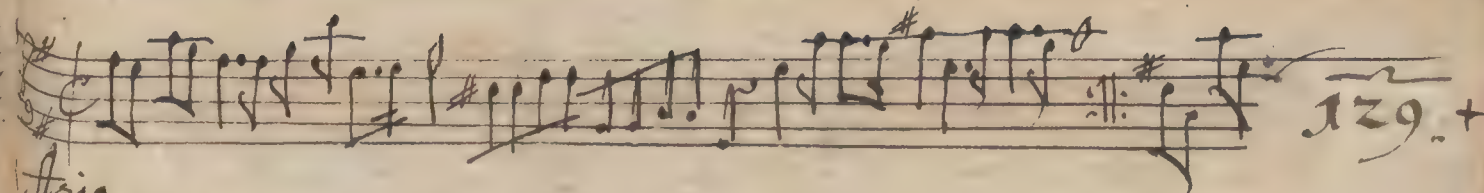
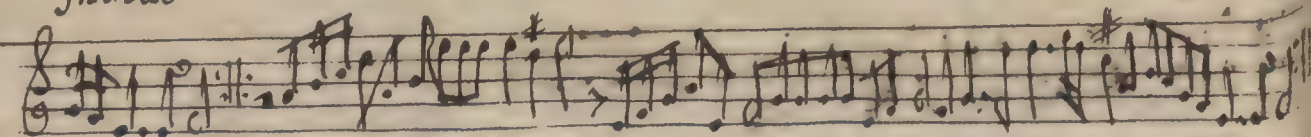
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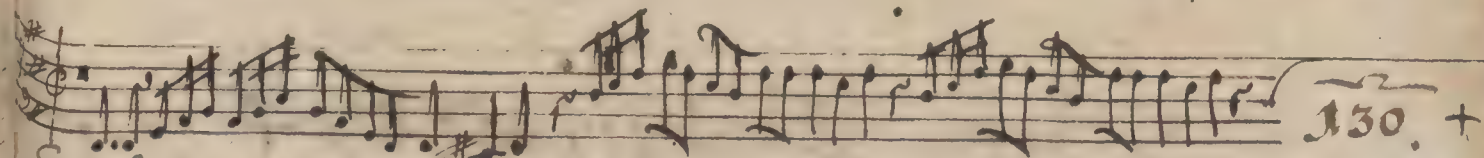
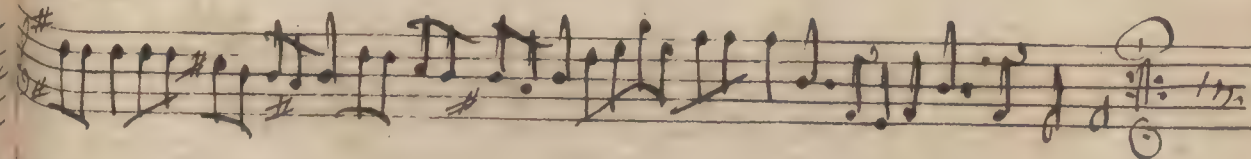
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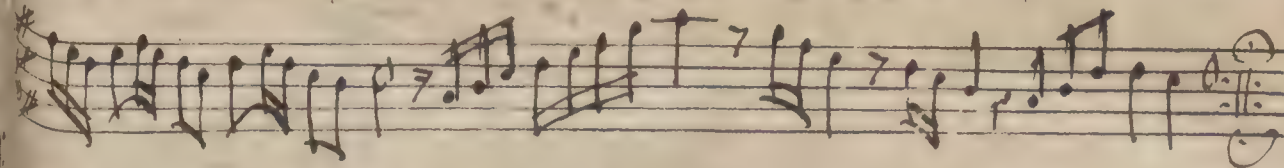
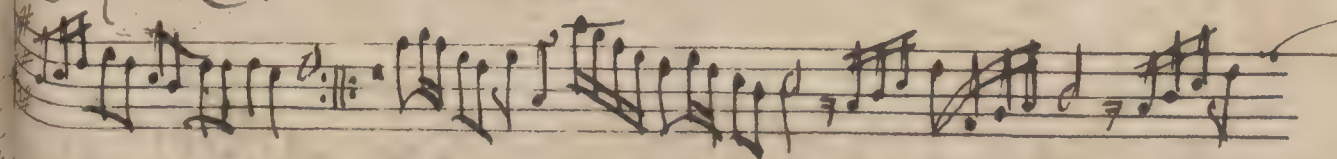
Intrac.



Aria.



Symphonia



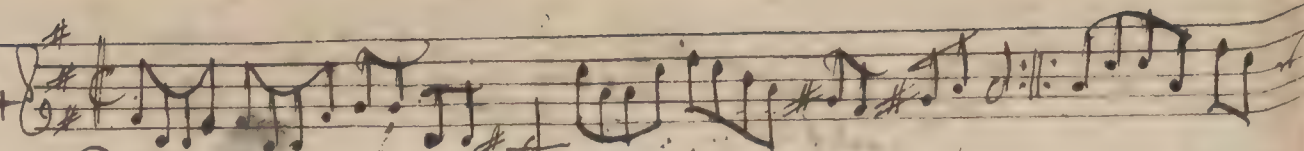
131. +

132. +
Allegro.

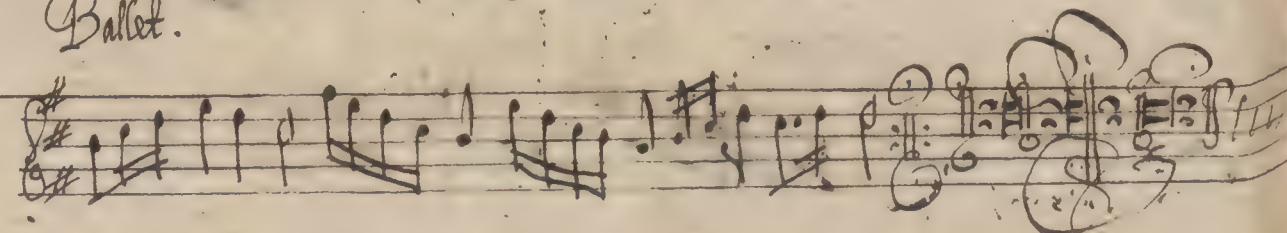
133. +
Coranda.

134. +
Ballet presto.

135. +
Saraband.

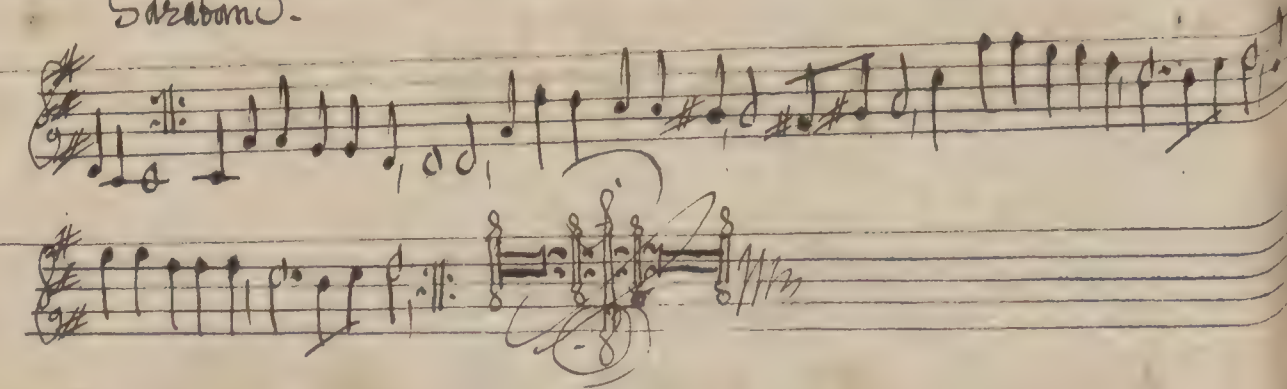
136. + 

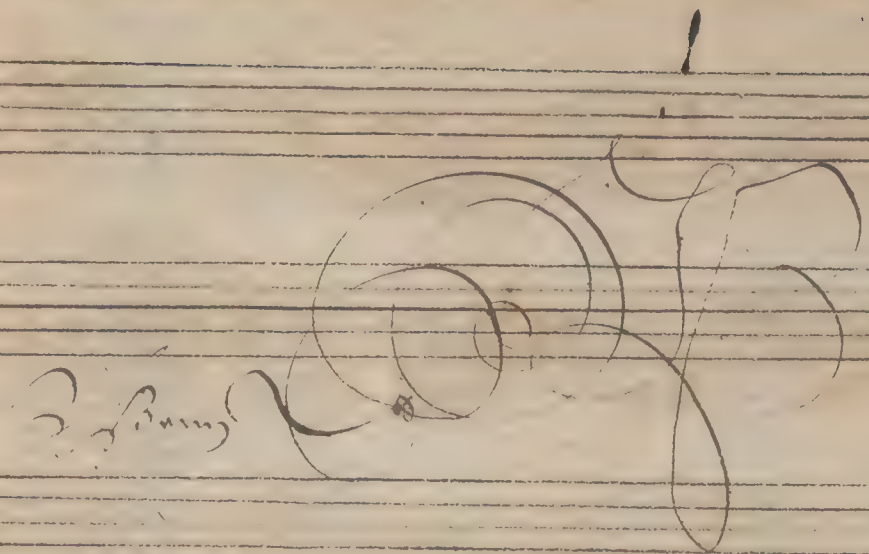
Ballet.

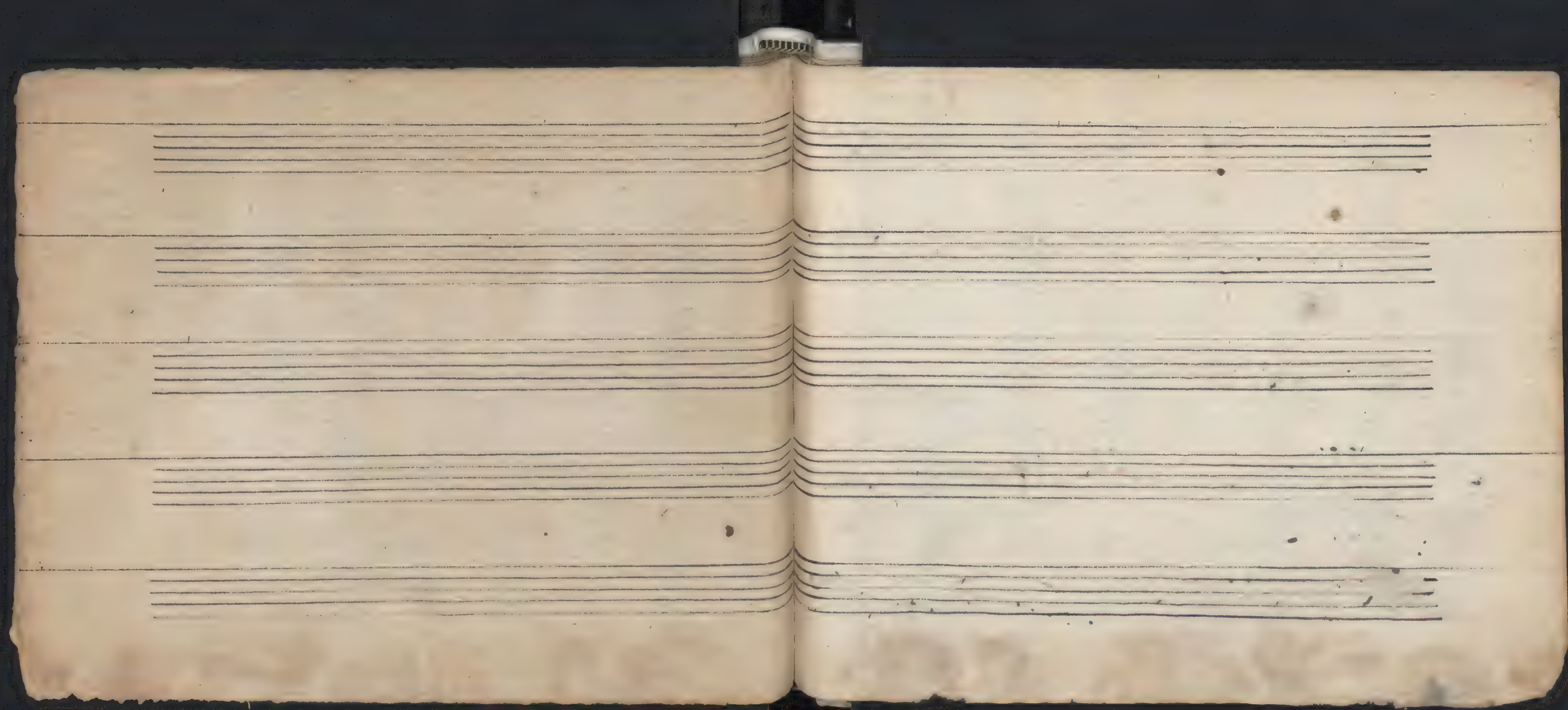


137. + 

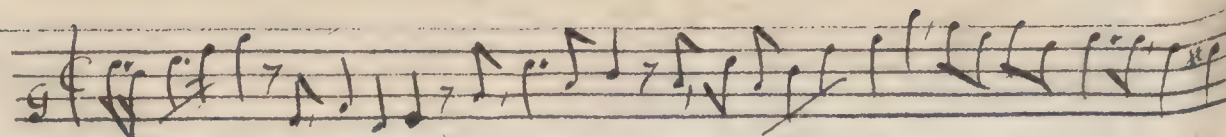
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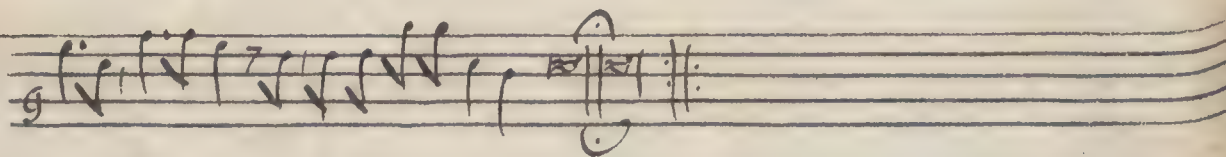
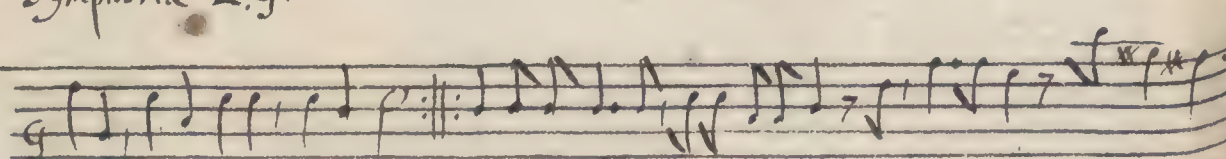
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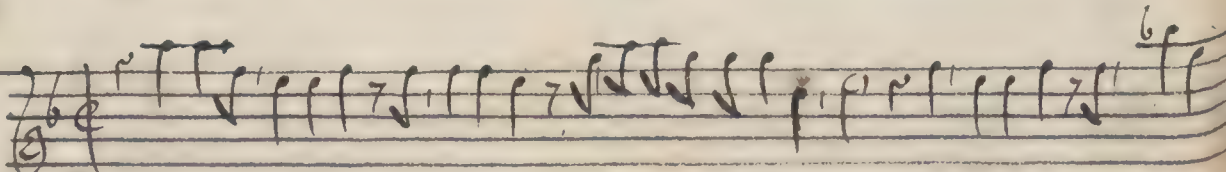
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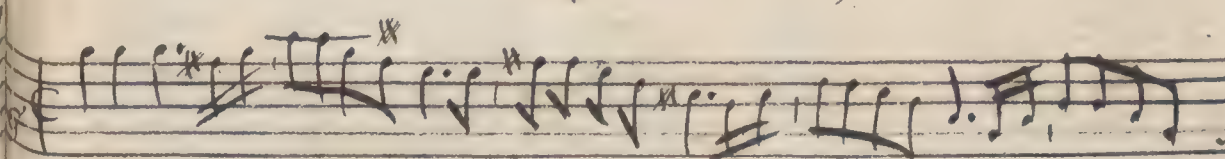
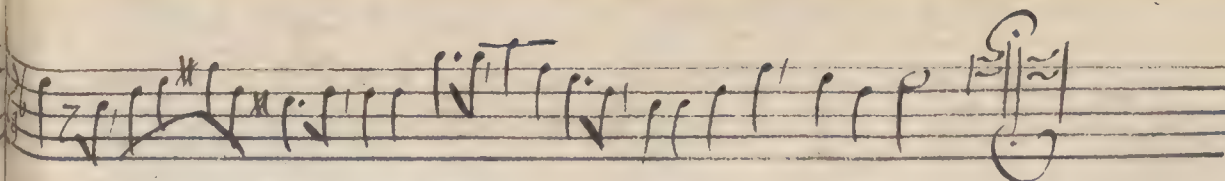
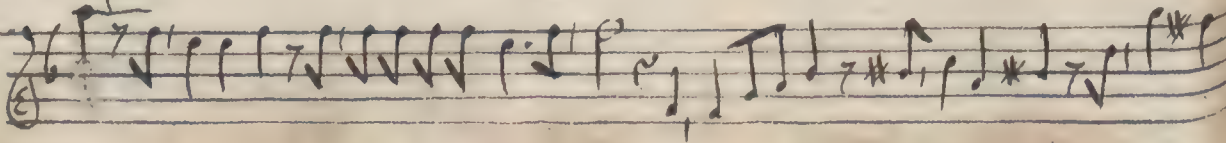
Symphonia L.G.



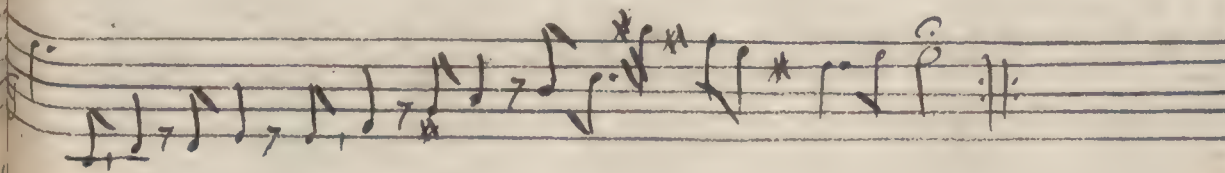
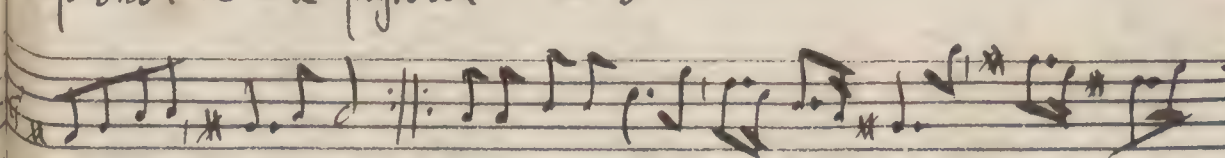
145.



Symphonia L.G.



Soprono: de La pastorell: L.G.



146.

147.

Mascharada a 3.

lento

prato

lento

Forte

Pian

Forte

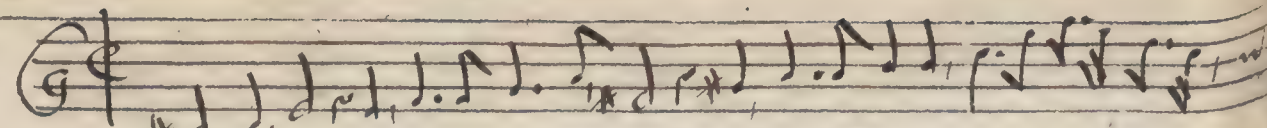
Pian

Alleg.

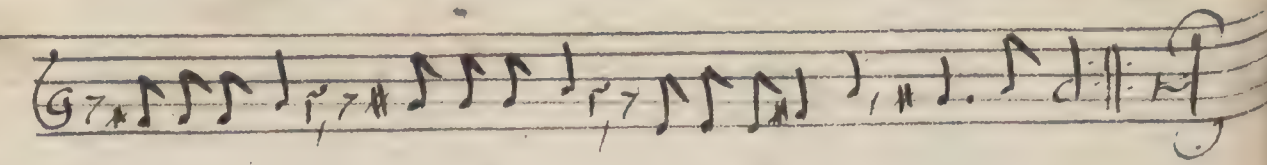
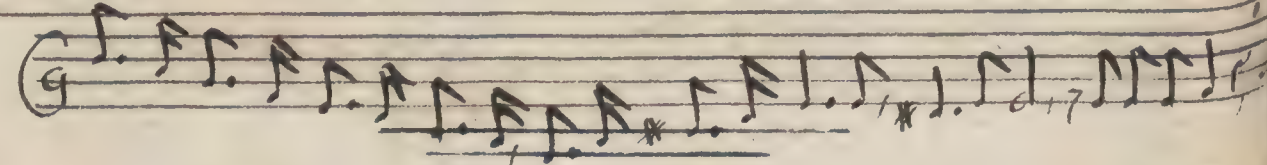
lento

*prato
Alleg.*

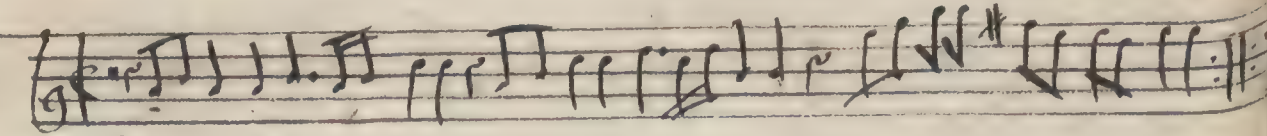
148.



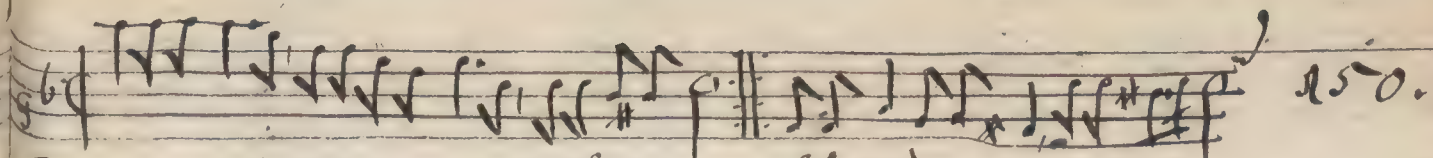
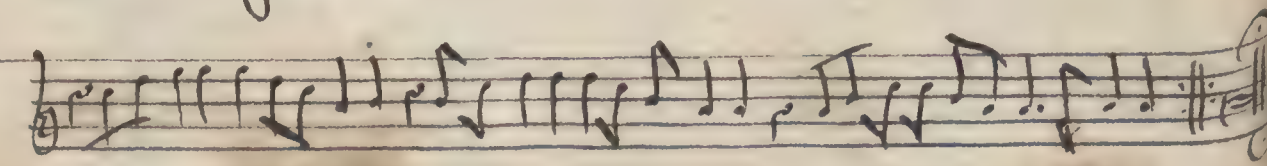
Symphonia L.G.



149.

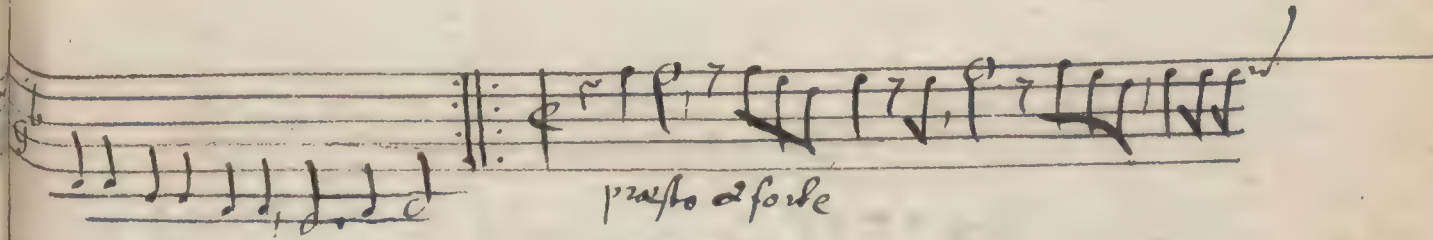
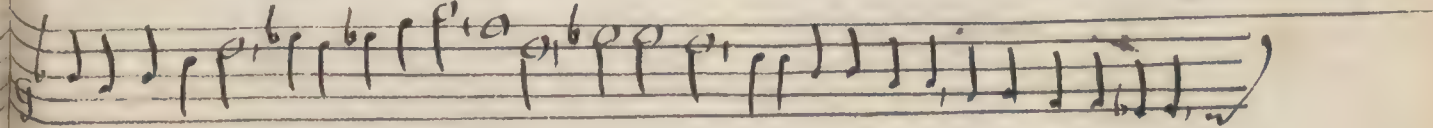
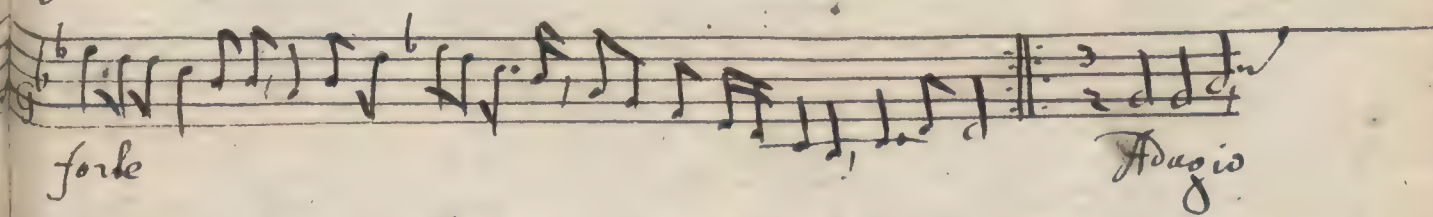


Ballet 7. 8. 9.

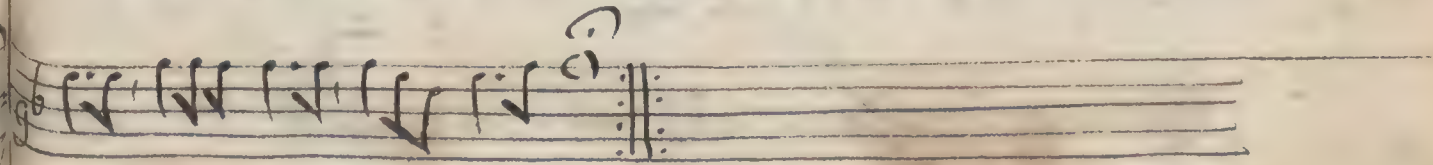


150.

Syren. L.G. leno submisce.



presto & forte



151. Balletto LG.

Handwritten musical notation for Balletto LG, measures 1-10. The notation is in treble clef with a key signature of one flat (B-flat). It features a series of eighth and sixteenth notes, with some rests and a repeat sign at the end of the first system.

Handwritten musical notation for Balletto LG, measures 11-20. The notation continues with eighth and sixteenth notes, including a repeat sign and a final cadence.

Handwritten musical notation for Balletto LG, measures 21-30. The notation continues with eighth and sixteenth notes, including a repeat sign and a final cadence.

Prato.

Handwritten musical notation for Balletto LG, measures 31-40. The notation continues with eighth and sixteenth notes, including a repeat sign and a final cadence.

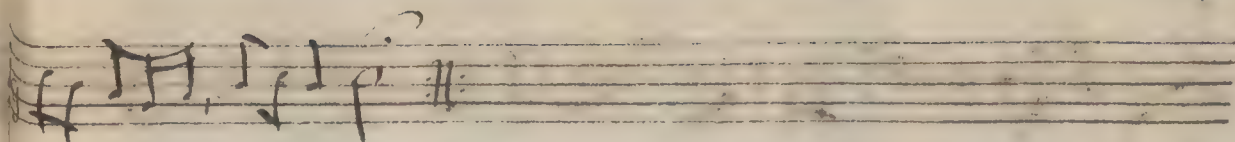
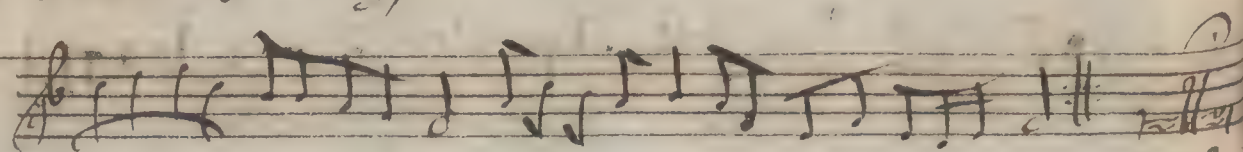
152. Alemanda.

Handwritten musical notation for Alemanda, measures 1-10. The notation is in treble clef with a key signature of one flat (B-flat). It features a series of eighth and sixteenth notes, with some rests and a repeat sign at the end of the first system.

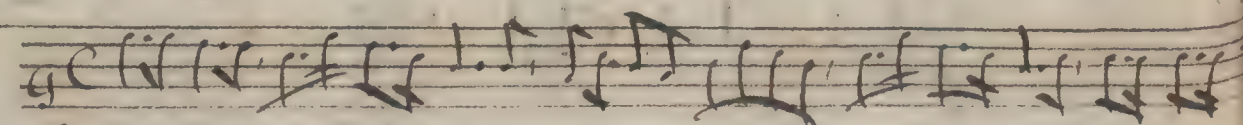
153.



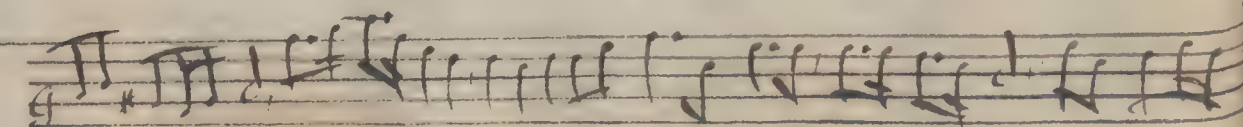
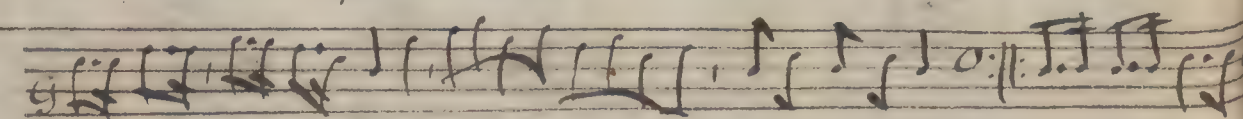
Ballet J. C. Dyfroid.



154.

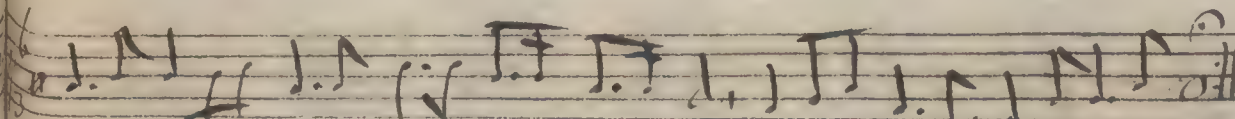
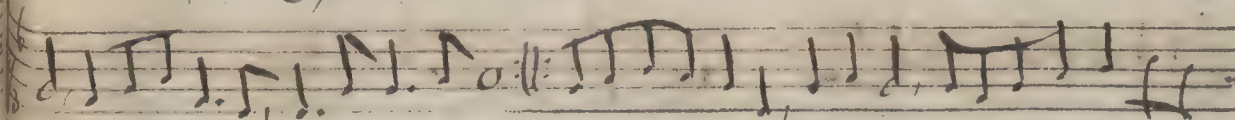


Aria J. C. Dyfroid. n. 14.

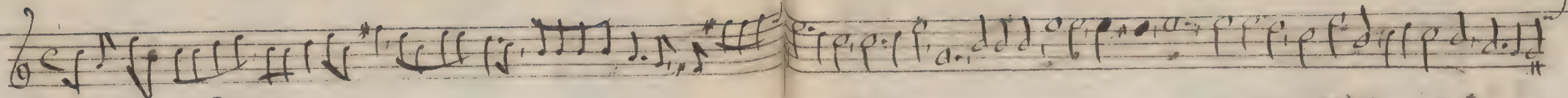


155.

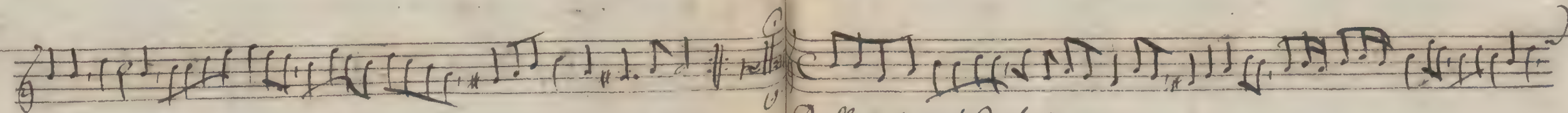
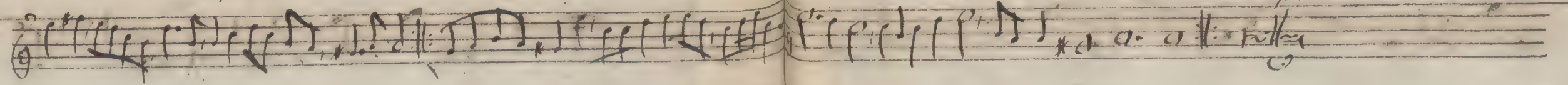
Aria J. C. Dyfroid. n. 15.



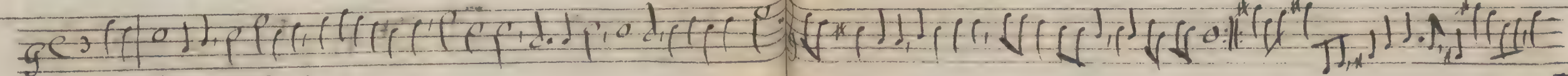
156.



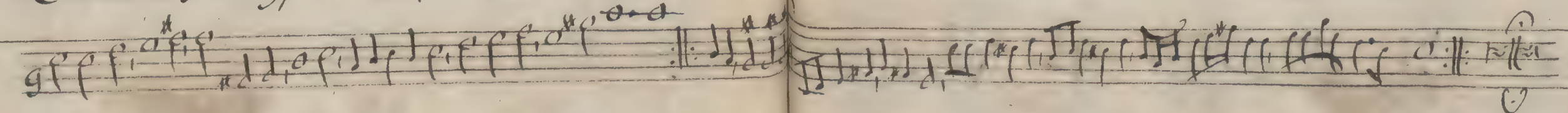
Ballet J. C. Dyfroid. n. 16.



157.

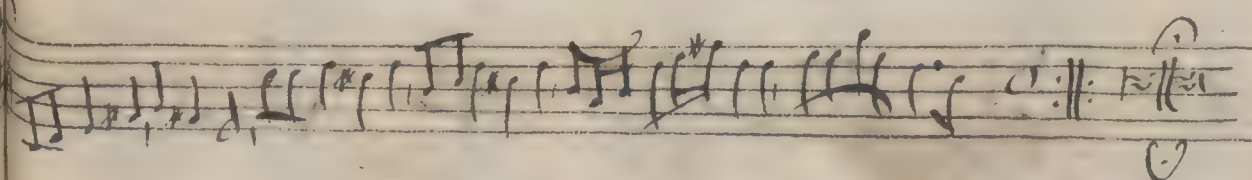
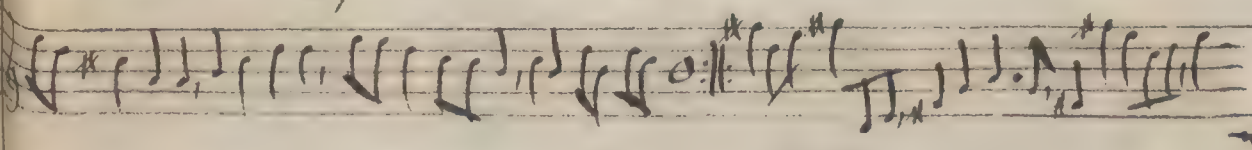


Courante J. C. Dyfroid. n. 17.

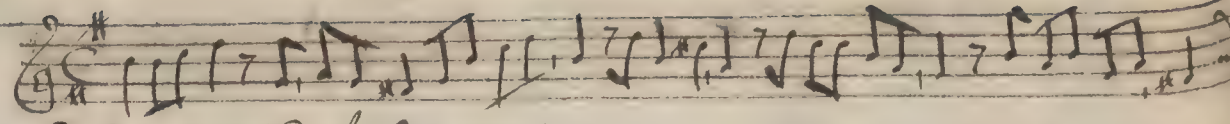


158.

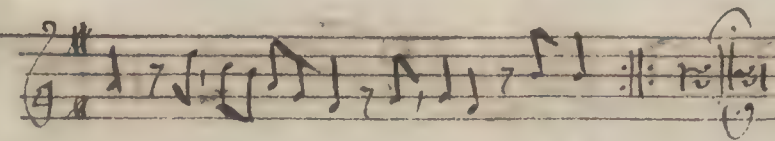
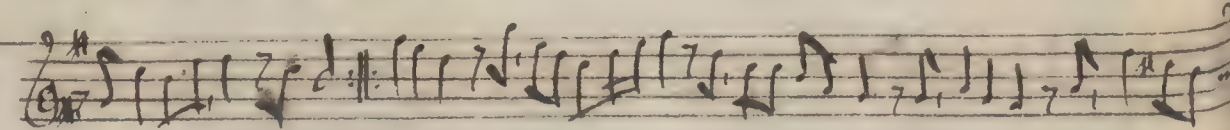
Ballet J. C. Dyfroid. n. 18.



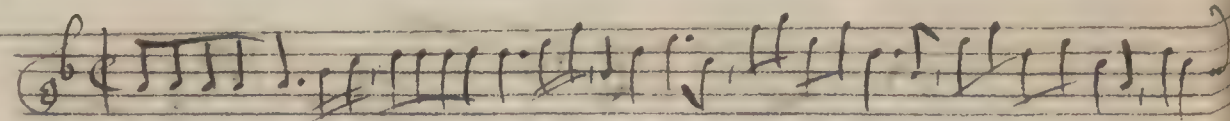
159.



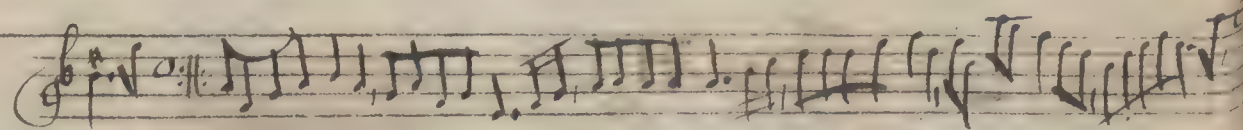
Ballet J.C. Dyfroid n. 58.



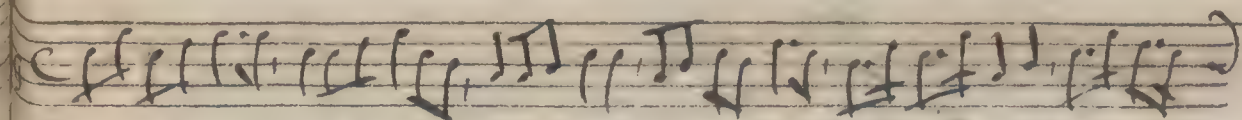
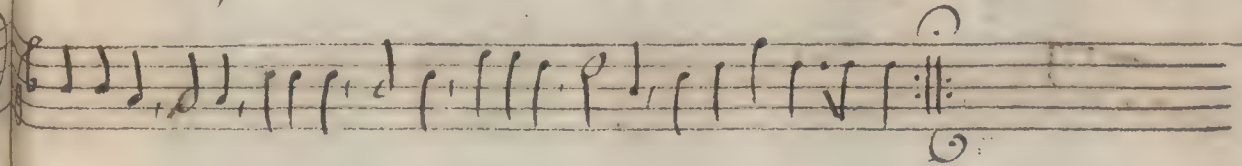
160.



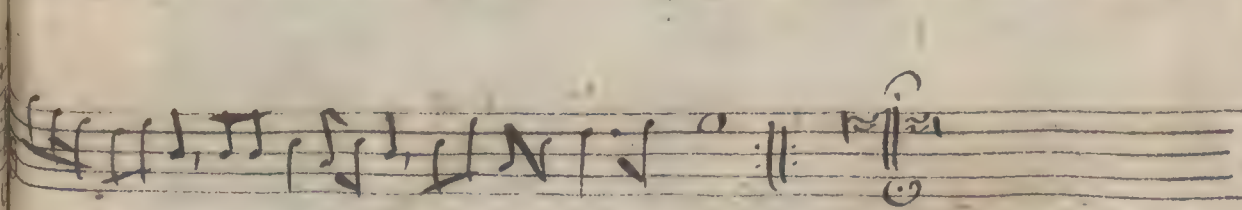
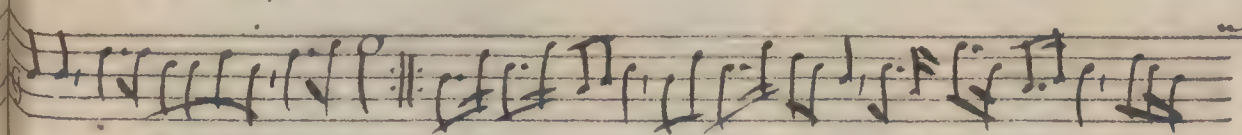
Taceto presto J. Zuber.



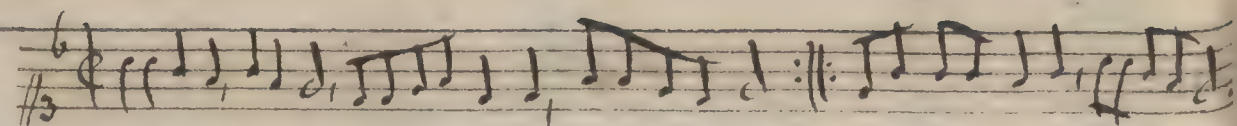
O Rosidore de de



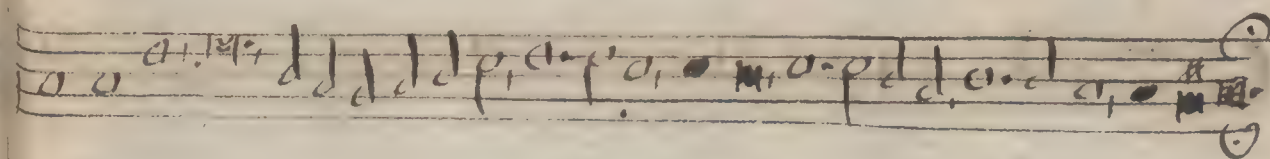
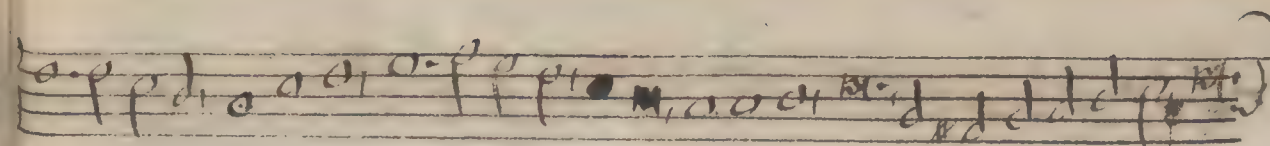
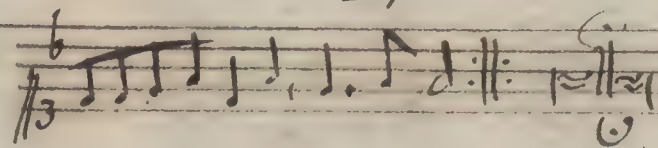
Aria J.C. Dyfroid n. 40.



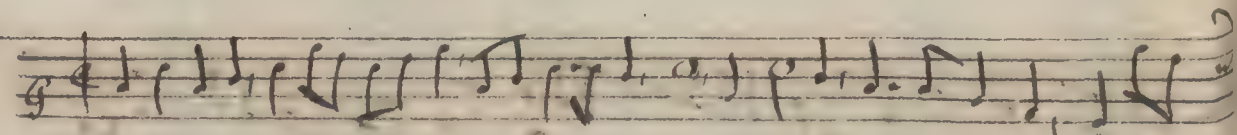
163.



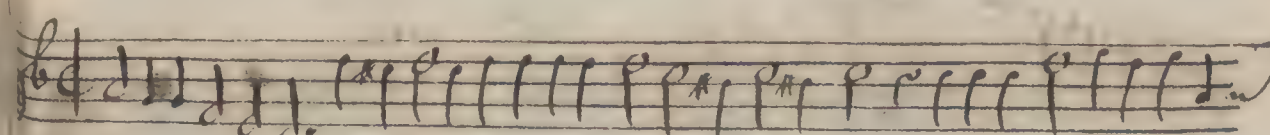
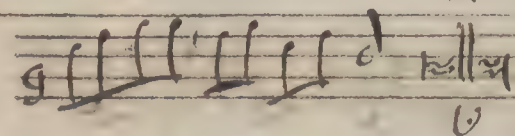
Ballet J. C. Syfried n. 34.



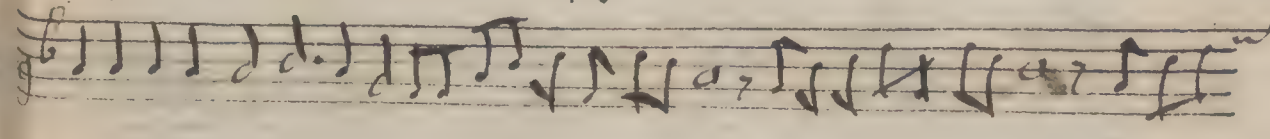
164.



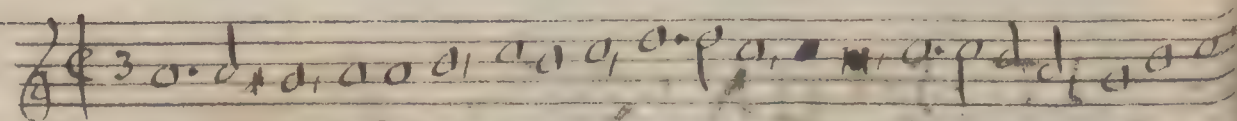
Symphonia A. Samyfried.



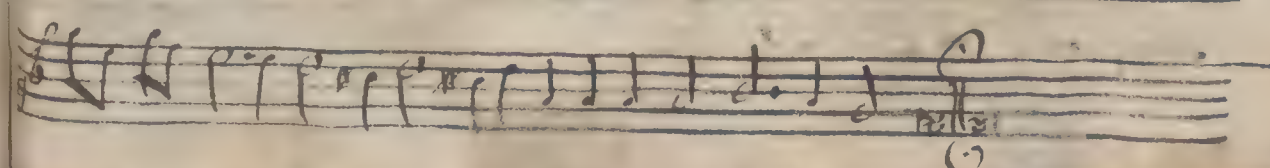
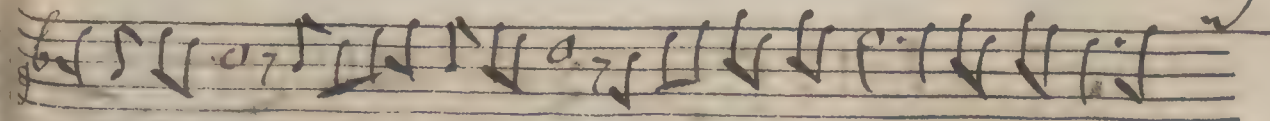
Symphonia A. 4. A. Samyfried.



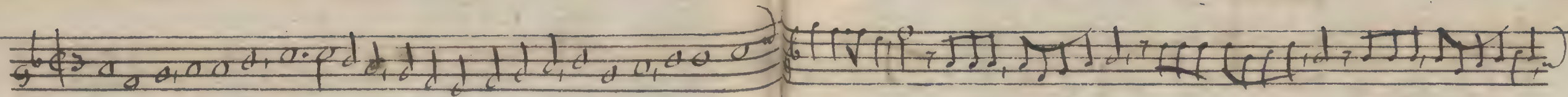
165.



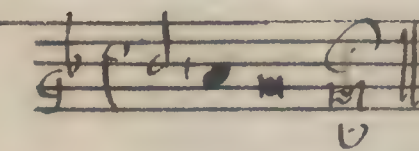
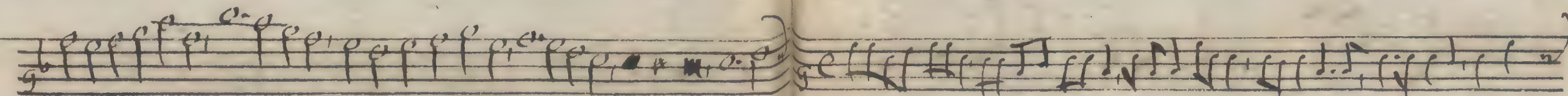
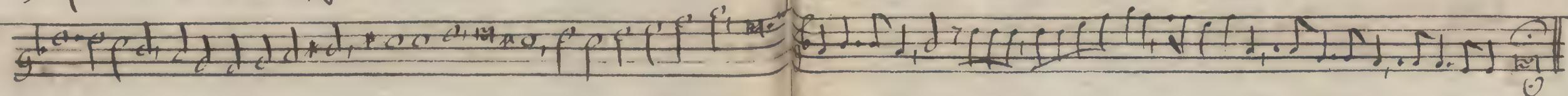
Symphonia A. Samyfried.



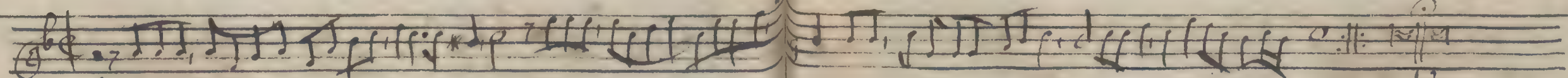
167.



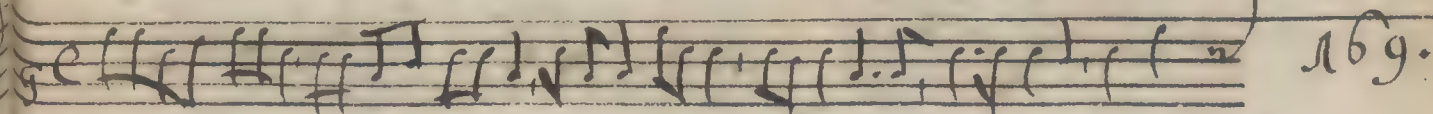
Symphonia A. Bamm, f. m. d. 6.



168.

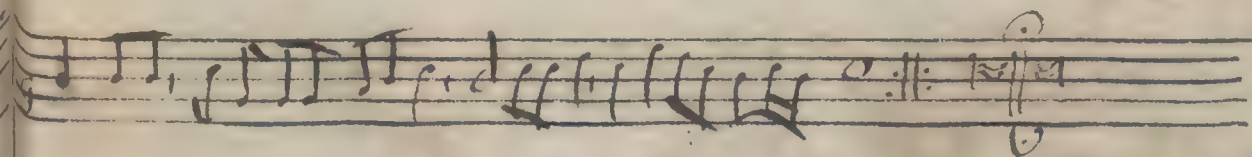
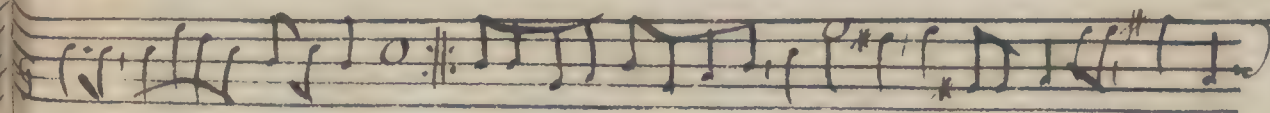


Symphonia A. Bamm, f. m. d. 6.



169.

Ballet J. C. Dyfroid. n. 27.

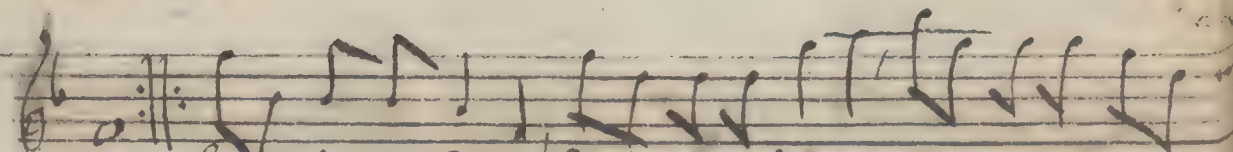


Canção 1.

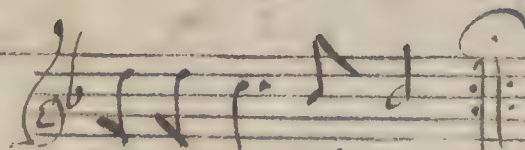
170.



Sei wie fällt mir das Feuer bis zum Hals in die Brust, ich weiß nicht, was
 das ist, mein Leben, auf mein Leben, das ist das Leben, das ich lebe, das ich lebe, das ich lebe.

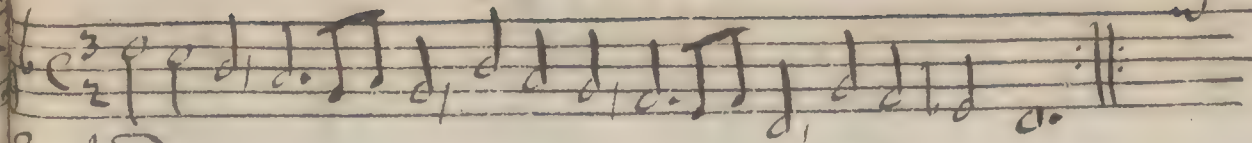


Wie das Feuer will mich umarmen, das ist das Leben, das ich lebe, das ich lebe, das ich lebe.
 Wie das Feuer will mich umarmen, das ist das Leben, das ich lebe, das ich lebe, das ich lebe.

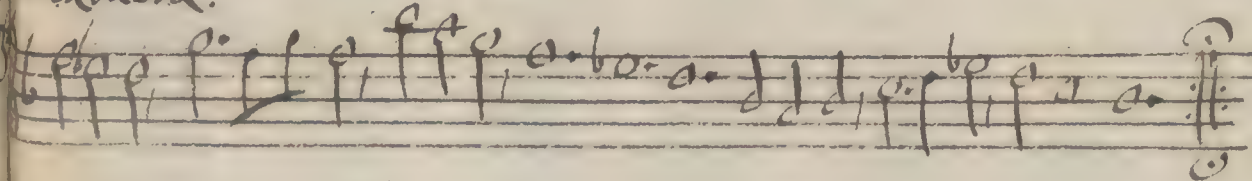


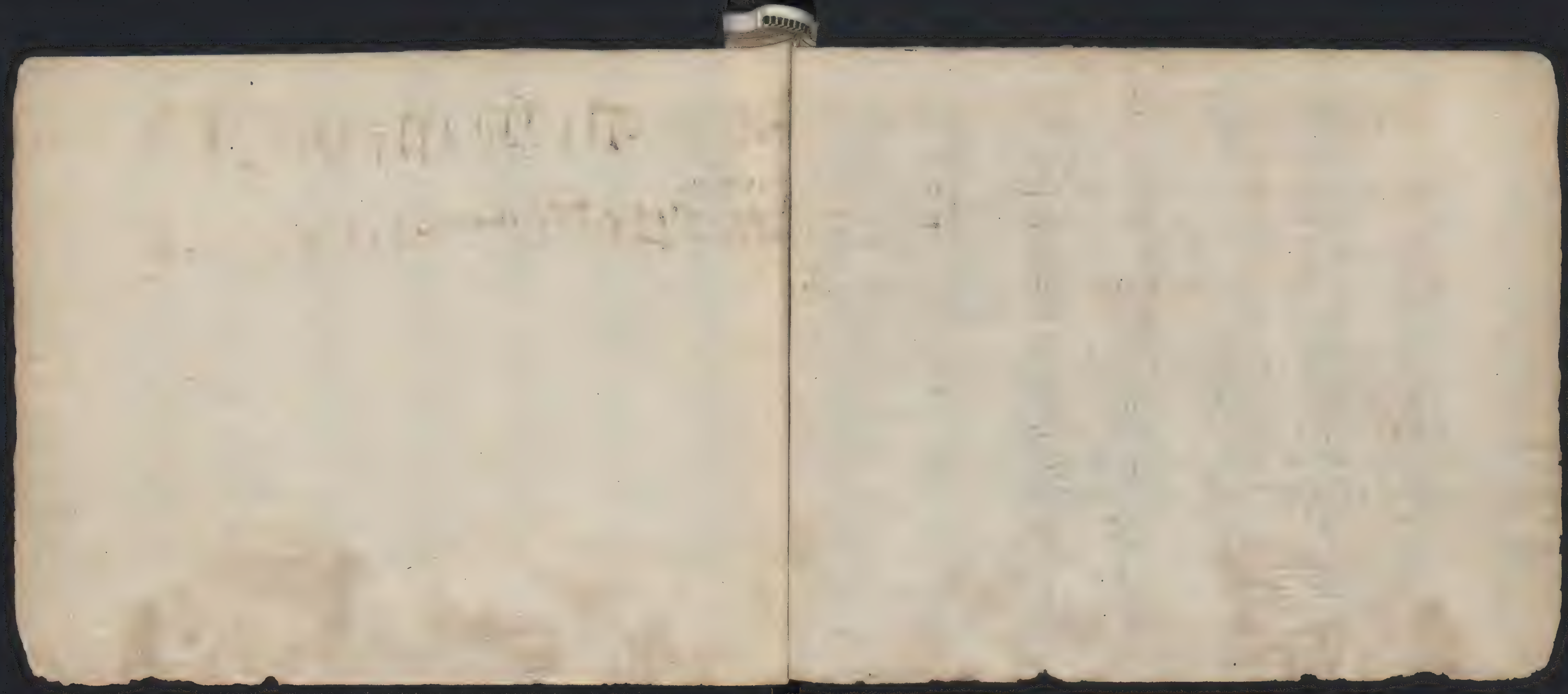
Leben meine Zeit.

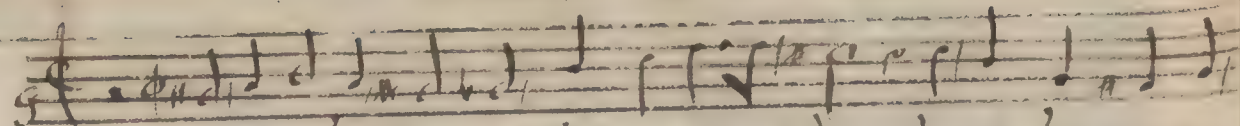
171.



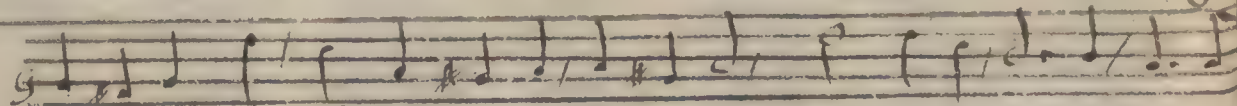
Sarabanda.



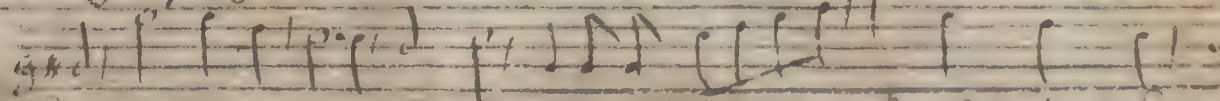




1. Die armen Gänselein gar sehr verzaget seyn, sobald sie werden
2. Die armen Gänselein gar sehr verzaget seyn, so bald sie ein ges
3. Die armen Gänselein gar sehr verzaget seyn, sobald sie ein ge
4. Die armen Gänselein gar sehr verzaget seyn, sobald sie weg i
5. Die armen Gänselein gar sehr verzaget seyn, ist gleich ein weg da
6. Die armen Gänselein gar sehr verzaget seyn, sie werden gar i



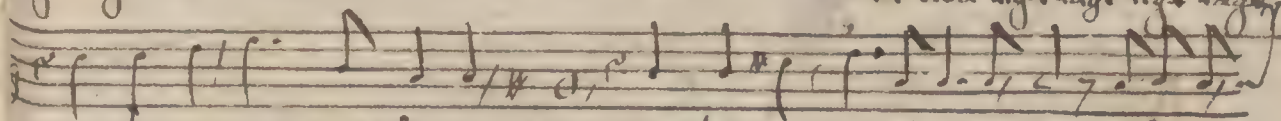
1. ausgebrüht, hängt sie an in ihr Kleid mit,
2. auf die Weg, hängt sie an in ihr Kleid mit,
3. wassergras, haben sie noch viel mehr an,
4. Bismarckstag, haben sie noch ein andres Klag,
5. Martinstag, hat dennoch kein End ihr Klag,
6. Klag, es, sie haben und ihr Kleid groß, daß sie nicht dürften haben



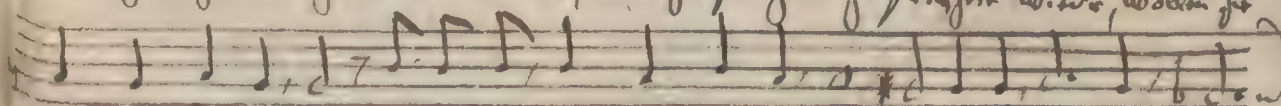
Klag, und pflegen alle die Tage daheide daheide die Tage die Tage



die Tage die Tage daheide daheide die Tage die Tage

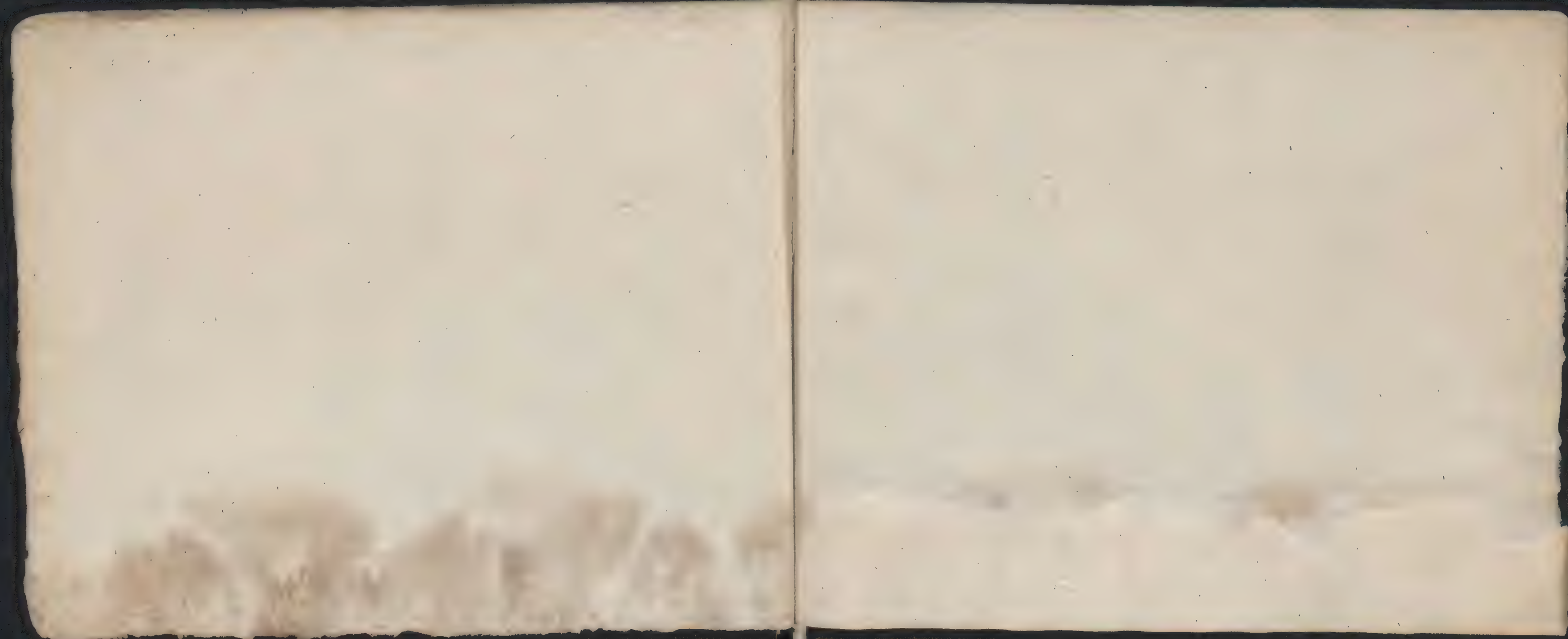


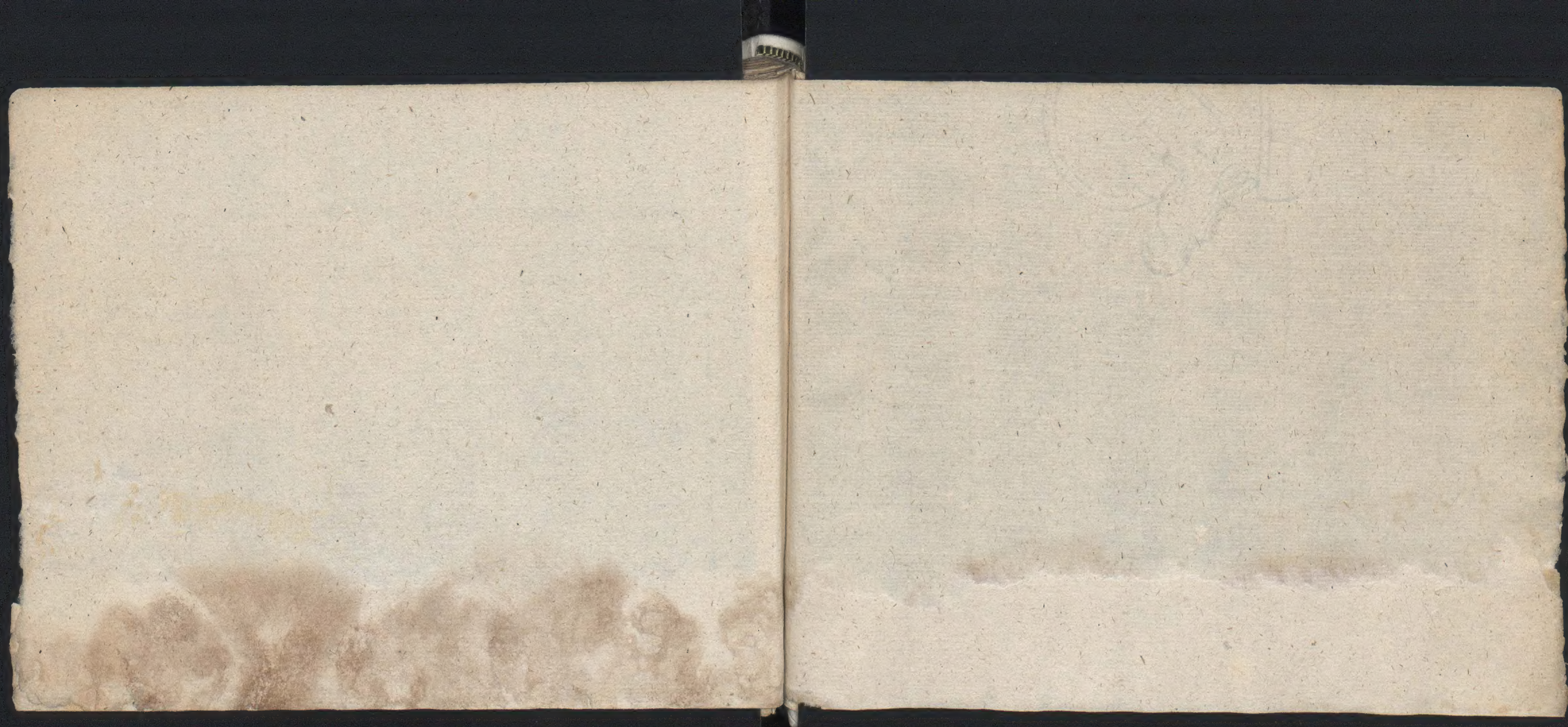
1. Wenn sie ein ges auf geübt seyn, und seyn wollen ihr Weid, da kommt sie
2. Wenn sie ein ges auf geübt seyn, und alda seyn ihr Weid, da kommt
3. Wenn sie ein weing in groß seyn, so halt man sie in stall seyn, und gut sie
4. Viel Gänse sind verzaget worden, von den brüdern S. Martinus Oden, und will noch
5. So bald verzaget ist Martinus, so hängt sie an der Dämonen Knecht, die haben
6. Wenn sie nicht will ihr Martinus brüder, den Gänzen geben sie freigesit wieder, wollen sie

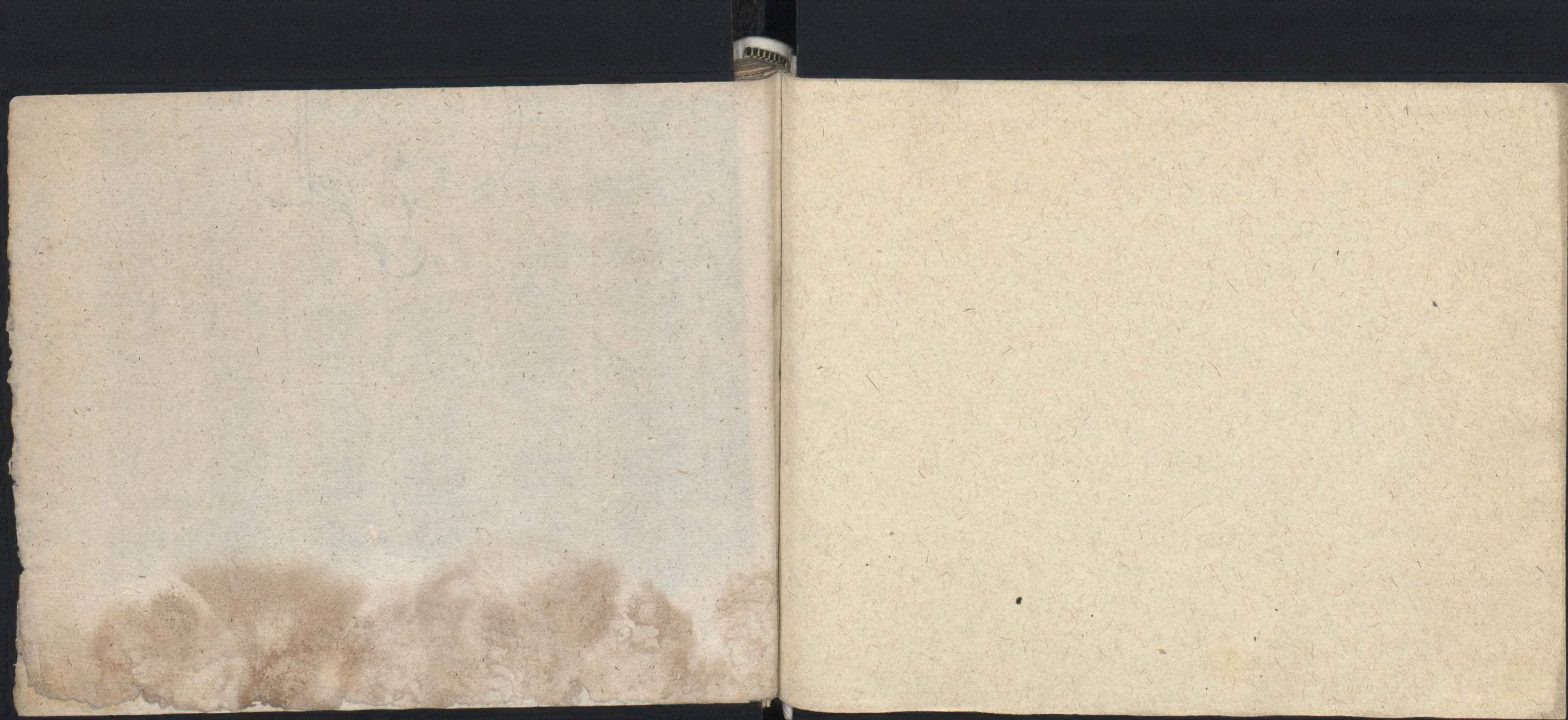


1. bei der Dämonen Weid, und seyn sie gar viel auf seyn, die armen Gänze haben gro,
2. Die Dämonen seyn, und seyn sie gar viel auf seyn, die armen Gänze haben gro,
3. wader wader seyn, so lang S. Bismarck seyn, wader seyn ist Dämonen Dämonen
4. haben kein auf seyn, seyn sie gar viel auf seyn, wader seyn ist Dämonen Dämonen
5. Gänzen geübt seyn, wader sie die Dämonen zu Dämonen seyn, wader seyn ist Dämonen Dämonen
6. alle fliegen davon, oder sie alle braten lassen, wader seyn ist Dämonen Dämonen









St.B.94.37

